MUSIC - UNIVERSITY OF TORONTO
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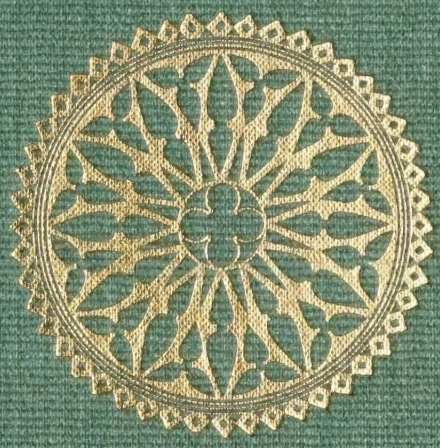
GRIEG

LYRIC PIECES



a present to myself.

Christmas 1912.

Douglas M. Moncrieff.

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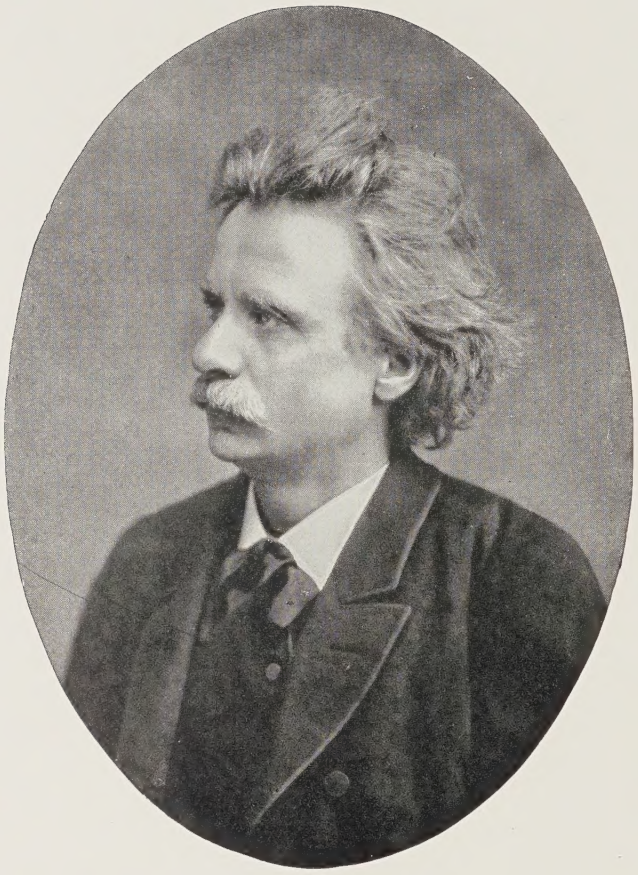

Edvard Grieg

Lyrische Stücke

für

Pianoforte

komponiert

von

EDVARD GRIEG

Aufführungsrecht vorbehalten.
Eigentum des Verlegers.

8800.

LEIPZIG
C. F. PETERS.

F. Baumgarten, de

Lith. Anst. v. C. G. Röder G.m.b.H., Leipzig

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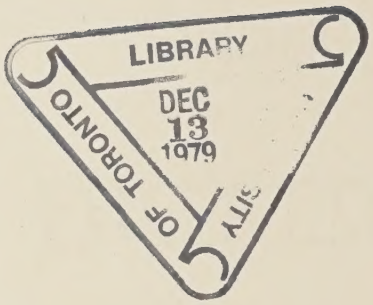

VORWORT.

Edvard Hagerup Grieg, am 15. Juni 1843 als Sohn des englischen Konsuls in Bergen geboren, wurde von seiner Mutter in die Musik eingeführt und in den Jahren 1858 bis 1862 am Leipziger Konservatorium weiter ausgebildet. 1866 ging er nach Christiania als Dirigent der Philharmonischen Konzerte, seit 1880 lebt er in seiner Vaterstadt ausschließlich der Komposition.*) Mit Ausnahme der eigentlichen Kirchenmusik erstrecken sich Griegs Arbeiten über sämtliche Gebiete der Instrumental- und Vokalmusik. Sie erweisen den Komponisten als den namhaftesten Vertreter norwegischer Musik und nordischer Kunst, zugleich auch als einen der erfolgreichsten, echtmodernen Tonsetzer überhaupt. Seine Hauptkraft hat auch Grieg den kleinen Formen des Liedes und des instrumentalen Charakterstückes zugewendet. Ihn als Liederkomponisten kennen zu lernen, eignen sich die 5 Bände des „Grieg-Album" am besten. Für die Klaviermusik Griegs bietet die Sammlung einen gleich guten Überblick, die unter dem Titel „Lyrische Stücke" jüngst zum Abschluß gekommen ist.

Sie besteht aus 66 Nummern, die, auf 10 Hefte mit den Opuszahlen 12, 38, 43, 47, 54, 57, 62, 65, 68, 71 verteilt, von der Jugendzeit des Komponisten bis an seinen gegenwärtigen Lebensabschnitt heranführen. Ein unbedingt vollständiges Bild des Künstlers als Klavierkomponist geben sie zwar nicht, da hierzu die Bekanntschaft mit Werken wie das Op. 24, der in jeder Beziehung einzigen, rätselhaft reichen und neuen „Ballade in Form von Variationen über eine norwegische Melodie" unerläßlich ist. Aber sie enthalten doch alle wesentlichen Züge der ihm zu eigen gehörenden Tonwelt und ihres Stils in einer Fassung, die fast immer auch der Hausmusik zugänglich ist. Den

*) Grieg starb am 4. September 1907. Sein letztes Werk war op. 74, Vier Psalmen für gemischten Chor.

Edvard Hagerup Grieg, son of the English Consul in Bergen, was born June 15th 1843. He received his first knowledge of music through his mother, continuing his studies from 1858 to 1862 at the conservatory of music in Leipsic. In 1866 he went to Christiania as conductor of the philharmonic concerts; but since 1880 he has made his home in the city of his birth devoting his time to composition only.*)

Excepting church music, Grieg's works may be said to embrace every branch of instrumental as well as vocal music. They prove the composer to be the most renowned champion of norwegian music and norwegian art as well as one of the most successful and real-modern composers. His main strength is devoted to small forms, such as songs and instrumental character-pieces.

To become acquainted with Grieg as a song-composer, the "Grieg-Album" is to be recommended, whereas the collection lately finished and entitled "Lyric Pieces" bids a like opportunity to study Grieg's piano music. This collection consists of 66 numbers divided into 10 parts or books, with the opus-numbers 12, 38, 43, 47, 54, 57, 62, 65, 68, 71, covering the time from the youth of the composer up to the present date. They do not, it is true, give a complete view of the artist as composer for the piano, for to this end the acquaintance with such works as Opus 24 the in every respect unprecedented "Ballad in the form of Variations of a norwegian Melody" is indispensible. But they include all the principal features, upon which his own peculiar music world is based, and their style is almost throughout in a setting which admits of house music.

The collective title "Lyric Pieces" is used according to the Goethe idea of personal experiences and is by no means

*) Grieg died on the 4th of September 1907. The last composition was op. 74, 4 Psalms for mixed Voices.

Edvard Hagerup Grieg, né à *Bergen* le *15 juin 1843,* fils du consul d'Angleterre en cette ville, reçut de sa mère les premières notions musicales et compléta son éducation artistique au Conservatoire de Leipzig, de 1858 à 1862. En 1866, il se fixe à Christiania, où il dirige les Concerts philharmoniques, mais rentre en 1880 à Bergen, pour se consacrer dès lors entièrement à la composition.[1]) A l'exception de la musique religieuse, Grieg a abordé tous les genres de la musique vocale et instrumentale. Partout il s'affirme comme le représentant le plus autorisé de l'art musical norwégien, et en général comme l'un des maîtres les plus appréciés et les plus applaudis de la musique moderne. C'est dans les petites formes du *lied* et de la pièce instrumentale caractéristique que son talent se manifeste avec le plus d'éclat. Comme compositeur de *lieder,* c'est dans le «*Grieg-Album*» qu'on l'apprécie le mieux.

En ce qui concerne la musique de piano, la collection récemment terminée des recueils connus sous le titre de *Pièces lyriques* constituent un ensemble non moins caractéristique.

Elle comprend 66 numéros, répartis en 10 cahiers portant les numéros d'op. 12, 38, 43, 47, 54, 57, 62, 65, 68, 71, composés aux diverses périodes de la vie du compositeur, depuis sa jeunesse jusqu'au temps présent. Les *Pièces lyriques* à elles seules ne suffisent certes pas pour se faire une idée complète de l'art de Grieg comme compositeur de piano; pour la concevoir, il est indispensable de considérer aussi des œuvres telles que l'op. 24, *Ballade en forme de Variations sur une mélodie norwégienne,* un morceau unique en son genre à divers points de vue, d'une modernité et d'une abondance imaginative extraordinaires. Mais les *Pièces lyriques* sont caractéristiques en ce sens qu'elles réunissent tous les traits essentiels

[1]) Grieg est mort le 4. Septembre 1907. La dernière composition était op. 74, 4 Psaumes pour Voix mixtes.

Sammeltitel „Lyrische Stücke“ tragen sie in dem Goetheschen Sinn persönlicher Erlebnisse und Gesichte und beschränken sich keineswegs auf Stimmungs- und Gefühlsmusik. Grieg unterscheidet sich vielmehr darin scharf von den bedeutenden Tonlyrikern, an denen namentlich die deutsche Musik von Bach bis Schumann und Kirchner sehr reich ist, daß die erregte Empfindung bei ihm in der Regel sofort die Phantasie in Mittätigkeit setzt. Ein Teil dieser „lyrischen Stücke“ stellt sich schon durch die Überschriften — Wächterlied, Elfentanz, Halling, Springtanz, Bauernmarsch, Zug der Zwerge, Sylphe, Französische Serenade, Bächlein, Salon, Hochzeitstag auf Troldhaugen*), Matrosenlied, Abend im Hochgebirge, Sommerabend, Kobold — auf die malerische Seite, aber auch da, wo der Komponist nur einen einfachen Walzer, ein Volkslied, ein Albumblatt, ein Wiegenlied, eine Melodie, eine Elegie, eine Träumerei, ein Notturno, ein Scherzo, ein Menuett, eine Ballade, eine Liebeserklärung, ein Danklied verspricht, bietet er immer viel mehr und anderes, als in den Bezeichnungen inbegriffen ist. In fast allen lebt die Erinnerung oder die Erwartung besonderer Vorkommnisse oft dramatisch deutlich und bestimmt auf. Überall stehen wir von einer pragmatisch reichen, überraschenden und fesselnden Kunst, vor einer musikalischen Gelegenheitspoesie in der höchsten Bedeutung des Wortes, vor Gedichten, die auf Wahrheit und auf Eindrücken beruhen, die zur Mitteilung drängten. Grieg berührt sich auch hierin mit Chopin; nur füllt der Pole seine episodischen Bilder mit Rittertum und problematischen Saloncharakteren und füllt sie phantastisch, der Norweger schöpft schlicht aus dem unverfälschten Volksleben.

Wie dieser wichtige Zug der Griegschen Lyrik immer stärker geworden ist, veranschaulichen besonders die drei Stücke, die im 3., 6. und 7. Hefte die Namen: „In der Heimat“, „Heimweh“ und „Heimwärts“ tragen. Auch das erste in seinem frommen, liebevollen Ton ist schön, aber es ist noch ganz Ausdruck des Gefühls allein; bei den andern ist die Sehnsucht nur knapp bemessen, die männlich energische Einbildungskraft des Komponisten drängt ihn sofort nach Hause, in tausend Tönen umklingt ihn die Heimat. Das erste Stück, das das Griegsche Prinzip der persönlich individuellen Behandlung poetischer Allgemeinbegriffe für jedermann erkenntlich ausspricht, ist die an einen seiner herrlichsten Gesänge, an die „Ausfahrt“ erinnernde No. 6 in Op. 43. Sie heißt zwar: „An den Frühling“, aber sie hat keine Spur von der halb muntren Lenzesstimmung solcher Stücke der Mendelssohnschen Schule, sondern sie ist ein Frühlingsgruß nach schwerem

*) Der Landsitz des Komponisten.

limited to music of sentiment or mood. Grieg differs herein very markedly from the celebrated lyric musicians, in which especially the german music from Bach to Schumann and Kirchner so richly abounds —. With him the excited feelings generally draw the fantasie immediately into communion.

A part of these Lyric Pieces place themselves at once on a picturesque footing, through their titles, — Watchman's song, Fairy-dance, Halling, Norwegian dance, Norwegian march, March of the dwarfs, Sylph, French serenade, Brooklet, Salon, Wedding-day at Troldhaugen*), Sailor's song, Evening in the mountains, Summer's eve, Puck —, but even there where the composer promises only a plain Waltz, a popular Melody, an Album-leaf, a Cradle-song, an Elegie, a Reverie, a Notturno, a Scherzo, a Minuet, a Ballad, a Confession of love, a Song of thanks, he always offers something more or something different to that, which the subject implies. In nearly all there breathes the memory or expectancy of some particular event dramatically distinct and emphasized.

At all times we stand before a richly pregnant surprising and captivating art, before a musical occasional poetry in the highest sense of the word, before poems that are founded upon truth and upon impressions, which urge themselves forward and must be communicated. Grieg is also in this respect somewhat similar to Chopin, but the Pole fills his picturesque episodes with knighthood and problematic society characters and fills them fantastically, whereas the Norwegian simply takes from every day folk-life. How this important feature of Grieg's lyric has always grown stronger is particularly apparent in the three pieces in the 3., 6., 7. books called —"In my native country", "Home-sickness", "Home-ward"—. The first, 'tis true, is beautiful in its devout and affectionate tone, but it is the expression of sentiment alone. In the others the expression of longing is but sparsely treated, for the composer's energetic powers of imagination drive him home immediately, and in a thousand tones "Home" sounds about him.

The first piece which distinctly shows us Grieg's principle of personal individual treatment of a poetical general idea is Op. 43 No. 6, which reminds us of one of his glorious songs, the "Outward-Bound". To be sure it is called "To the Spring", but it has not a trace of the half gay springtime-mood found in similar pieces of the Mendelssohn-school; it is a

*) The name of the country-seat of the composer.

du phénomène artistique et du style de Grieg, et cela sans presque jamais dépasser le domaine de la musique intime. Le titre collectif *Pièces lyriques* est conçu ici dans le sens que Gœthe lui attribue: ce sont des souvenirs personnels, des choses vues et vécues, ne se limitant pas exclusivement à des sentiments intérieurs. Grieg se distingue des grands lyriques, — si nombreux notamment dans l'histoire de la musique allemande, de Bach à Schumann et Kirchner, — en ce sens que chez lui l'impression reçue excite aussitôt la fantaisie imaginative. Un certain nombre d'ailleurs des *Pièces lyriques* participent de la musique descriptive, comme l'attestent leurs titres: *Chant du gardien, Danse des sylphes, Halling, Danse norwégienne, Marche norwégienne, Marche des nains, Sylphe, Sérénade française, Ruisseau, Salon, Jour de noces à Troldhaug*[1]*), Chant des matelots, Soir dans les montagnes, Soir d'été, Lutin,* mais même dans des pièces sans tendances picturales, — *Valse, Mélodie populaire, Feuille d'Album, Berceuse, Mélodie, Elégie, Rêverie, Nocturne, Scherzo, Menuet, Ballade, Déclaration, Chant de reconnaissance,* — on découvre plus et autre chose que ce que promet le titre. Dans presque toutes, on devine une réminiscence, une aspiration personnelle, s'affirmant parfois avec une netteté et une précision toutes dramatiques. Partout, nous nous trouvons en présence d'un art surprenant, captivant, d'une richesse extraordinaire; ce sont, dans la plus haute acception du terme, des «poèmes de circonstance», qu'on devine issus d'impressions intérieures irrésistiblement jaillies au dehors. Ici encore, Grieg se rencontre avec Chopin, avec cette différence toutefois que dans ses compositions épisodiques, le maître polonais se borne à une evocation fantaisiste du monde de la chevalerie et de caractères mondains assez problématiques, tandis que l'art du compositeur norwégien emane simplement de la vie populaire, non encore altérée par nos conventions.

Ce trait essentiel du lyrisme de Grieg n'a fait que s'affirmer de plus en plus au fur et à mesure du développement de l'artiste. Les trois pièces intitulées *Dans mon pays, Mal du pays, Vers la patrie* (cahiers 3, 6 et 7), en sont une preuve frappante. La première, dans son accent de pieuse tendresse, est certes fort belle, mais il ne s'agit encore ici que de l'expression du seul sentiment; dans les autres, l'aspiration au pays natal trouve à peine le temps de s'exprimer, car l'imagination du compositeur, avec une virile énergie, l'emporte aussitôt là-bas, ou plutôt, les aspects aimés de la patrie s'évoquent autour de lui, en images sonores. C'est dans la pièce intitulée *Au printemps,* op. 43 n° 6 (rappelant le *Départ,* un des plus splendides *lieder* du maître), que cette conception toute personnelle d'impressions poétiques générales s'affirme pour la première fois, et d'une manière perceptible au moins averti. Malgré son

1) Maison de campagne du maître.

Winter. Und so wie diese Beispiele sind die „Lyrischen Stücke“ sämtlich nicht bloß Kunstwerke mit reichem und jedes mit eignem Gehalt, sondern sie fesseln ebenso sehr durch das Bild, das sie von der Entwickelung eines großen Originaltalentes bieten. Der norwegische Charakter mit seiner schon in der physischen Natur des Landes begründeten Lust an elementaren Gegensätzen tritt mehr und mehr hervor, der Geist der Edda mit seinen zahllosen finsteren und freundlichen Fabelwesen, der in der Volksseele noch lebt, spricht häufiger und auch noch aus Parenthesen deutlich genug mit. Der Stil wird gedrungener, sichtlich auch realistischer, indes nur einmal, im „Glockengeläute“, bis zum Extrem. Namentlich die Bauernbilder der Sammlung sind unübertreffliche Meisterstücke lebenswahrer Darstellung, das Klavier kann die Fülle von Einzelheiten, die in ihnen bis auf die Nachahmung alter Volksinstrumente sprechend wiedergegeben sind, kaum fassen. Doch wird man gerade an ihnen den großen, freien Künstler am meisten bewundern müssen, der das Naturmaterial ganz seinen höheren Ideen zu fügen weiß. Größer als der Norweger und Patriot, der die charakteristischen und geliebten Motive seiner Volksmusik erkennt und herausgreift, ist der Mensch und der Meister, der sie in neue Harmonien fügt, der sie souverän spielend in höhere Geistesregionen trägt, der mit ihnen nach seinem Willen schaltet und waltet. Auch ohne heimatliche Beiklänge beschäftigen die „Lyrischen Stücke“ durch ihren Reichtum an feinen und eignen Wendungen, durch ihren Gehalt an Stimmung und Anschauung die Phantasie des Spielers und Hörers äußerst nachhaltig. Zum Teil gehören sie bereits zum Gemeingut der musikalischen Welt, die Zukunft wird die ganze Sammlung in den bleibenden Kronschatz der Tonkunst einstellen und sich an ihnen vom poetischen Beruf auch des technischen Zeitalters überzeugen.

Leipzig, im Sommer 1902.

spring-tide greeting after a heavy winter. And as of these examples, the same may be said of all the "Lyric Pieces". They are not simply art works with a rich and each with individual intrinsic worth, but they captivate equally through the illustration they give of the development of a great original talent. The pleasure the norwegian character takes in elementary contrasts, which is naturally founded in the physical nature of the country, comes forth more and more. The spirit of the Edda with its numberless dark and bright fabulous beings, which still lives in the soul of the people, joins in oftener and plainly enough even when in parentheses. The style becomes more compressed and visibly more realistic, but only once in the "Bell ringing" touches the extreme. Particularly the peasant-scenes of the collection are unexcelled masterpieces of true life description. The piano can scarcely embrace the abundance of details, which are therein contained, even to the imitation of old folk-instruments, which are so vividly presented. Still just in these we recognize the great unfettered artist, who understands so perfectly how to adapt nature's material to his own lofty ideas. Still greater than the Norwegian and patriot, who recognizes and adapts the characteristic and beloved motives of his native music, is the man and the master, who joins them in new harmonies, who playfully carries them to higher intellectual regions, who disposes of and uses them as he wills. Even without the native reminiscences, the Lyric Pieces engage the fantasie of player and hearer in the richness of their fine and peculiar turnings, in the value of their moods and views. In part they already belong to the common property of the musical world; the future will place the whole collection in the perpetual crown-treasure of musical art and through them convince itself of a poetical calling even of the technical age.

titre, le morceau ne rappelle en rien la fraîche et joyeuse exubérance des compositions similaires de l'école mendelssohnienne: c'est, au sortir du rude hiver, la salutation, d'une gravité émue, au doux renouveau. Ainsi de toutes les *Pièces lyriques*, qui ne charment pas seulement par leur richesse et leur diversité, mais encore par le tableau attachant qu'elles nous offrent du développement de cette personnalité si éminemment originale. Le caractère norwégien, que l'âme seule du paysage ambiant porte déjà au goût des contrastes élémentaires, s'y affirme avec une intensité croissante, et en plus d'un endroit, — fût-ce même d'une manière simplement épisodique, — reparaît le génie de l'Edda, avec ses innombrables mythes, aimables ou ténébreux, qui vivent encore dans l'imagination populaire. Le style devient plus serré; une seule fois, — dans *Son des Cloches*, — il se fait réaliste à l'extrême. Les pièces rustiques, — scènes de la vie de campagne, etc., — sont des morceaux de maître, d'une insurpassable vérité d'accent; la multiplicité des effets imposés ici au clavier, — jusqu'à l'imitation parlante des vieux instruments de musique populaires, — dépasse presque les ressources du piano. Mais c'est là précisément que l'on admire la supériorité et la liberté d'inspiration de l'artiste, qui sait asservir la matière à la réalisation de l'idée. Si grand que fût le mérite du norwégien et du patriote en appréciant à leur valeur les caractéristiques et chères mélodies du pays natal, il est dépassé par l'aisance souveraine avec laquelle le maître compositeur manie ces éléments, les vêt d'une harmonisation nouvelle, les transporte, sur les ailes de sa fantaisie, dans les régions supérieures de la pensée. Même en dehors de toute réminiscence populaire, les *Pièces lyriques* captivent l'imagination de l'interprète et de l'auditeur par les mille particularités et les finesses abondantes du développement, par le sentiment et la conception particulière de chacune. Le plus grand nombre d'entre elles fait déjà partie du patrimoine artistique commun de l'humanité; l'avenir y fera entrer la collection toute entière, comme un témoignage de l'élément poétique qui idéalisa notre époque d'industrialisme.

Hermann Kretzschmar.

0800

INHALT.

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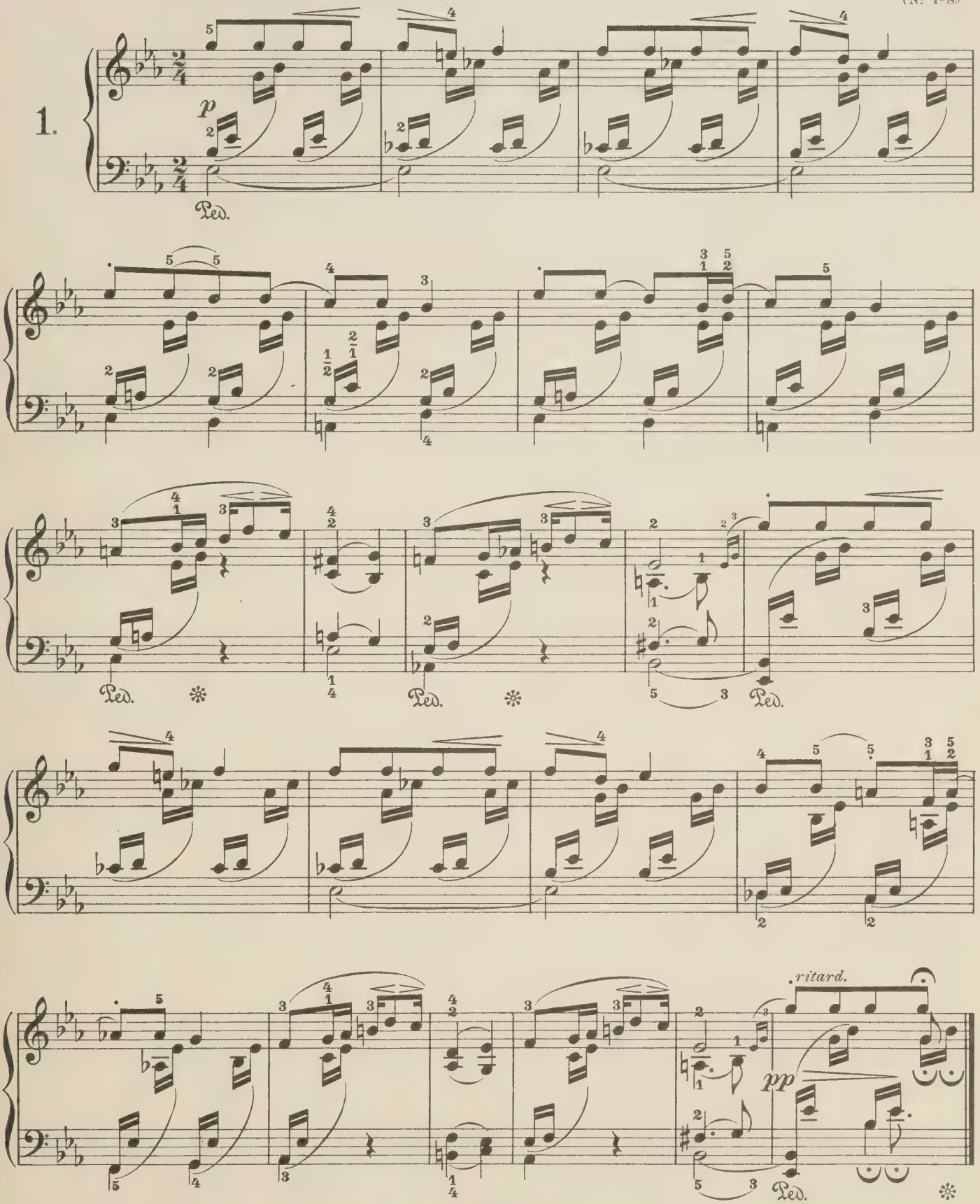
Fräulein Betty Egeberg gewidmet.

Arietta.

Opus 12.
(№ 1-8.)

Poco Andante e sostenuto.

1.

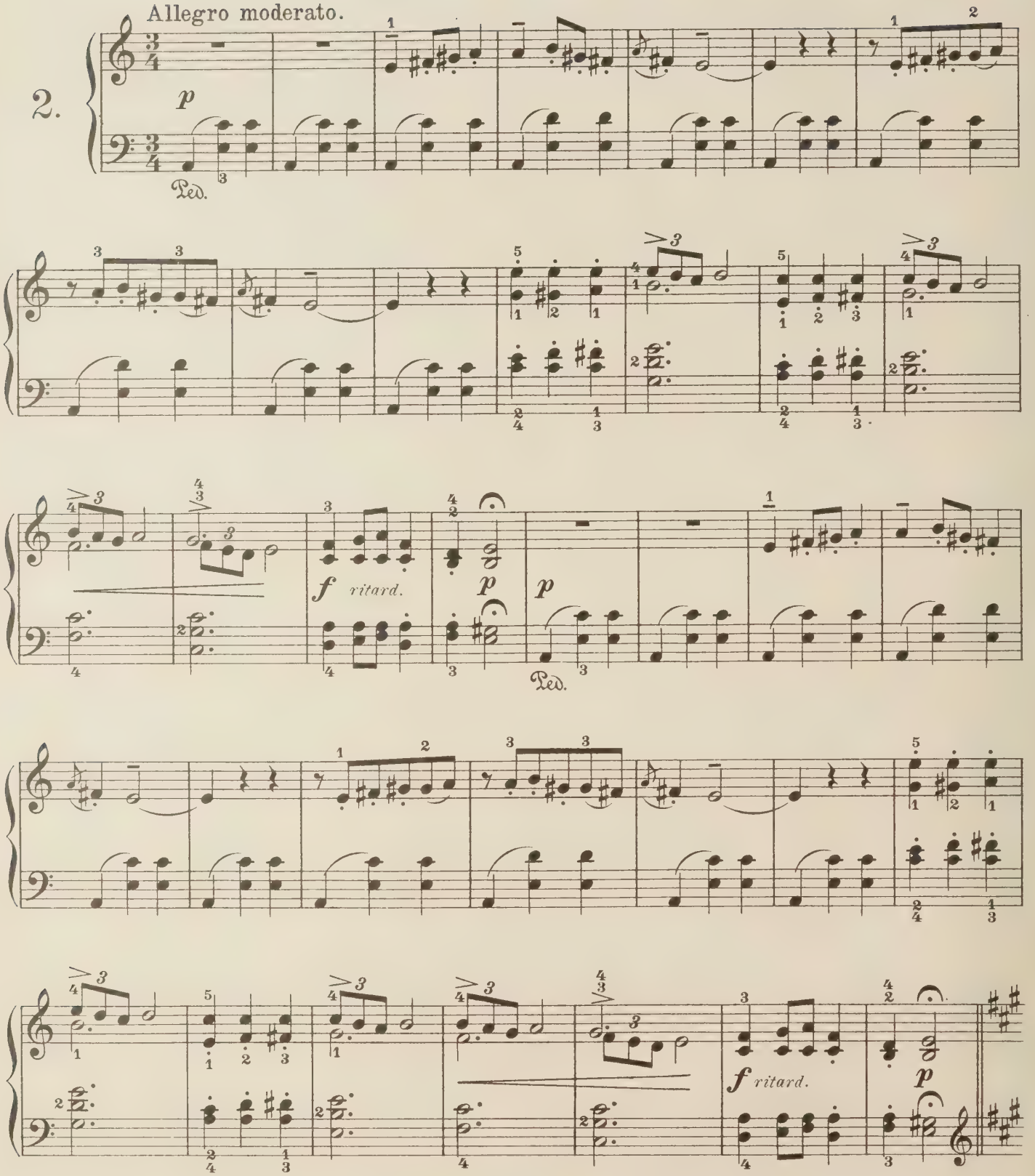


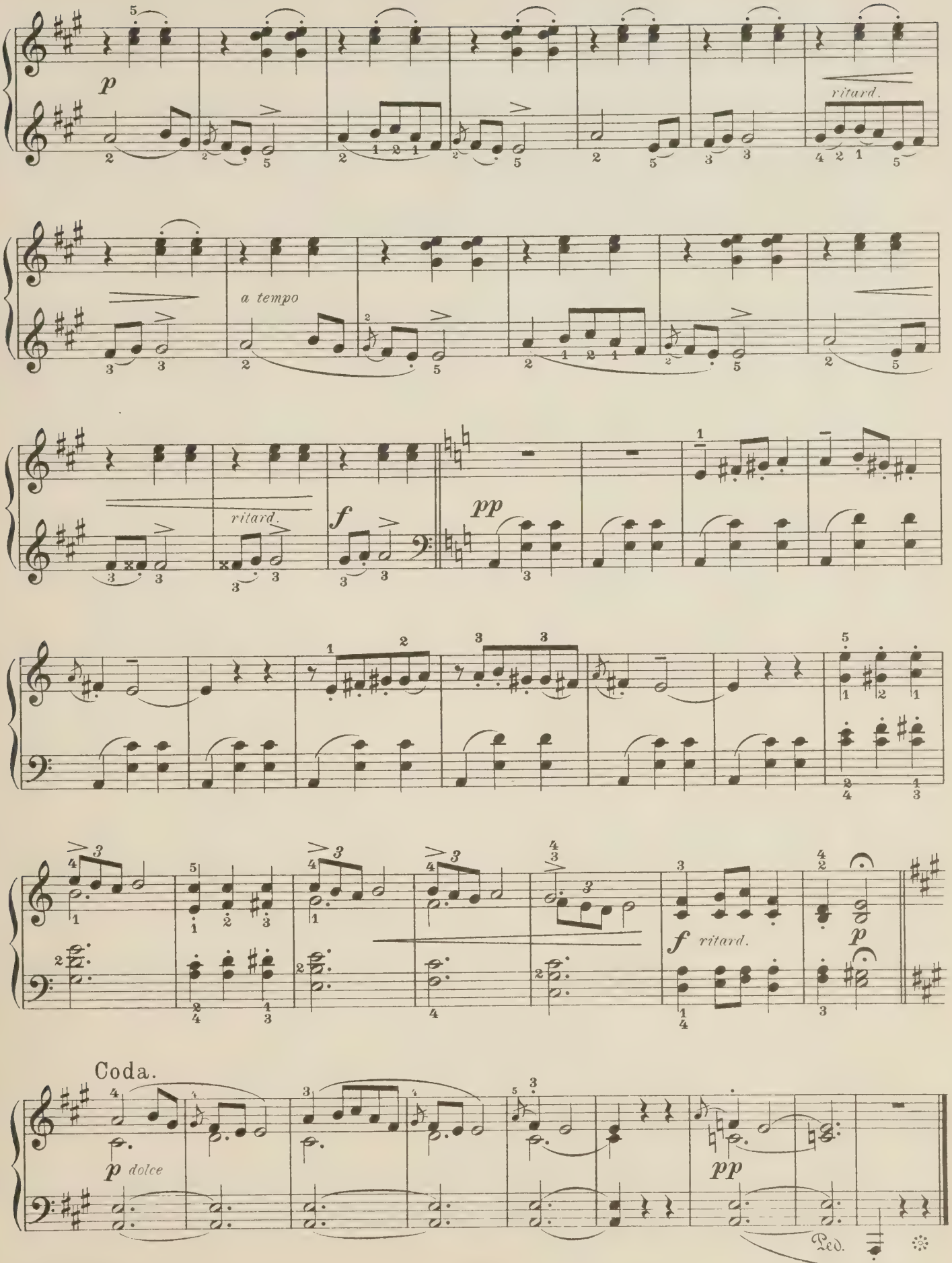
Walzer.

Valse. — Waltz.

Vals.

2.




p
ritard.
a tempo
ritard.
f
pp
f
ritard.
p
Coda.
p dolce
pp
Ped.

Wächterlied.

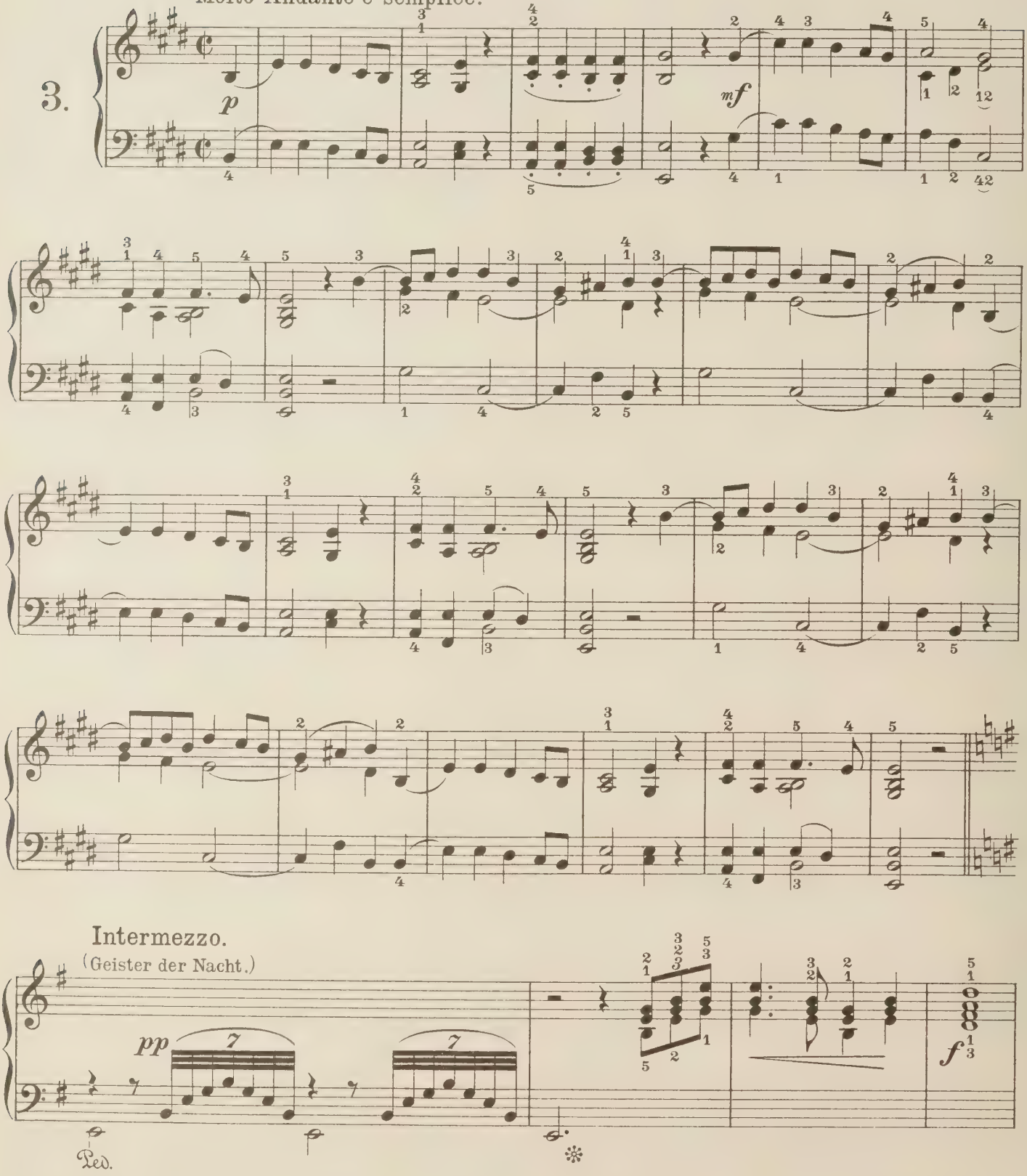
Chant du gardien. — Watchman's song.

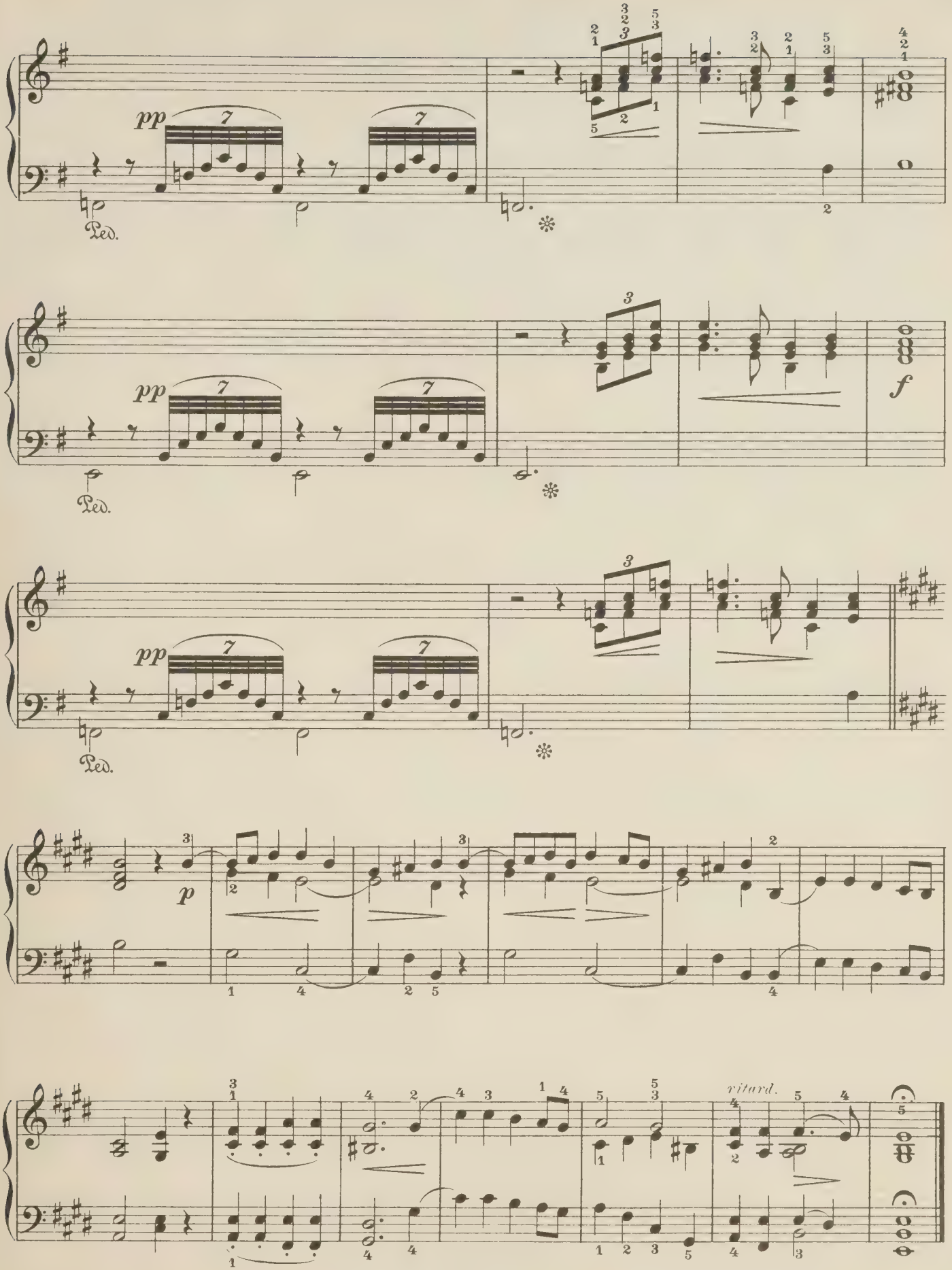
Vægtersang.

(Nach einer Aufführung von Shakespeare's Macbeth componirt.)

3.

Molto Andante e semplice.




pp
Ped.
f
p
ritard.

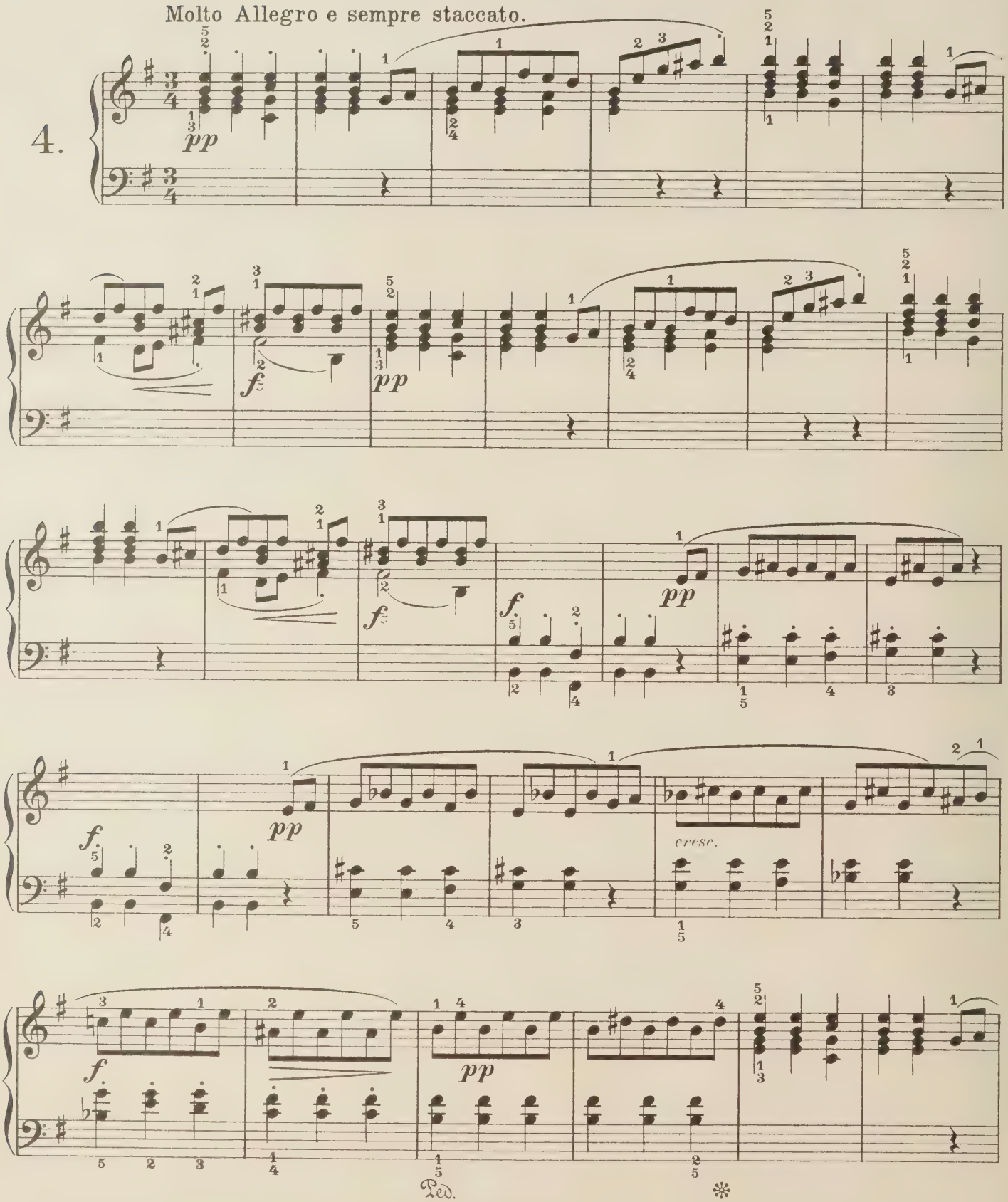
Elfentanz.

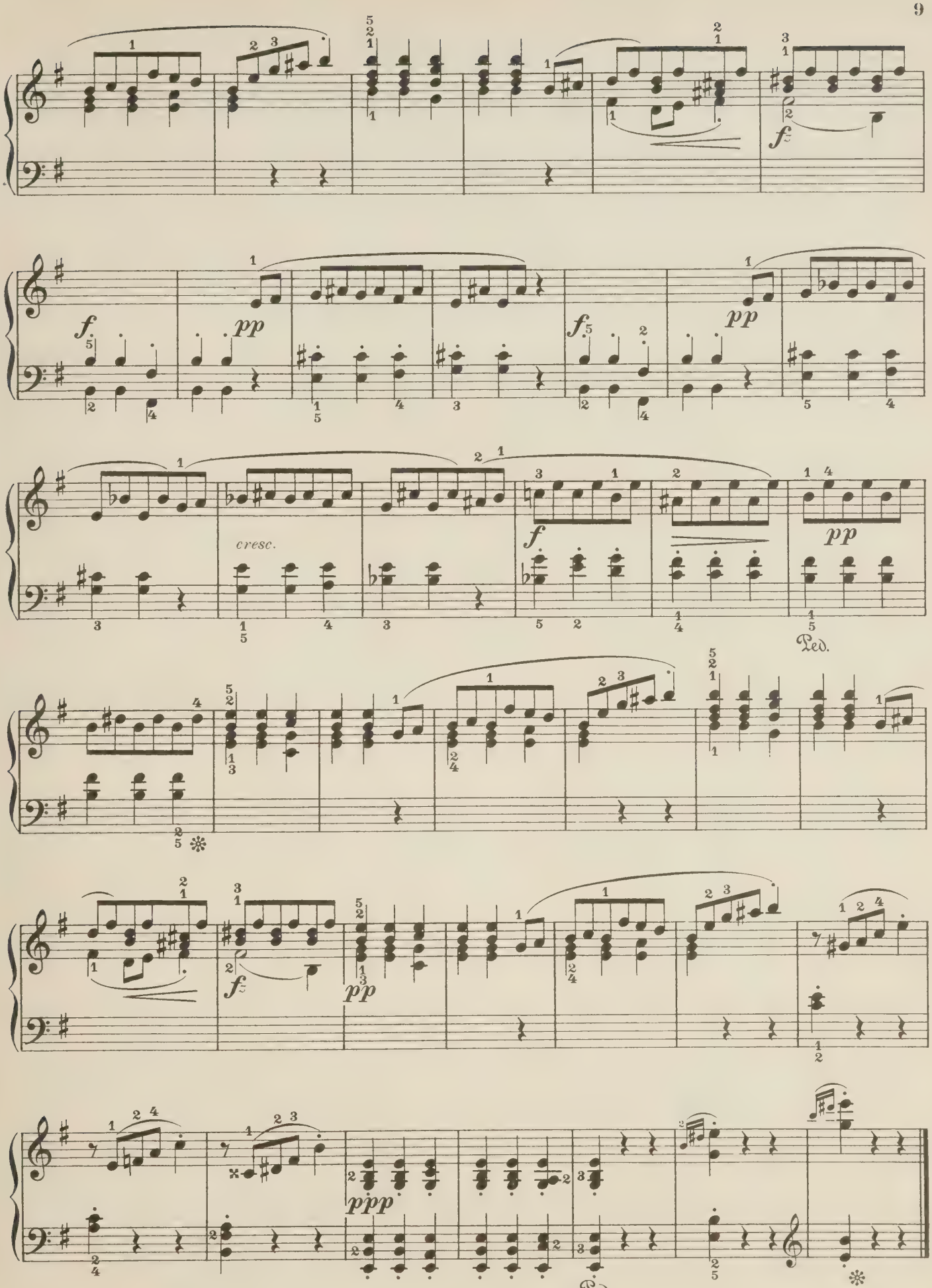
Danse des sylphes. — Fairy - dance.

Alfedans.

Molto Allegro e sempre staccato.

4.



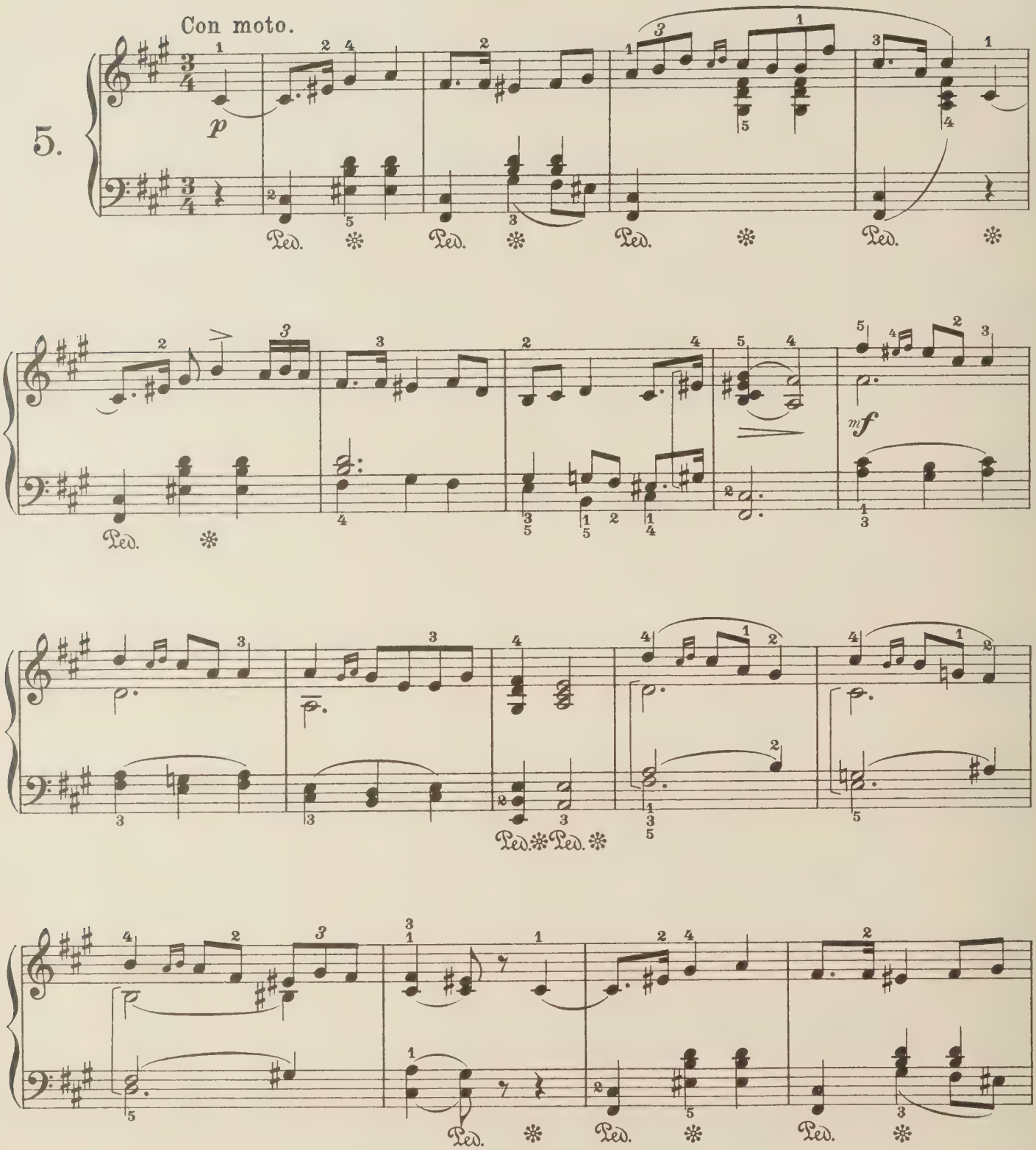

cresc.
Ped.
Ped.

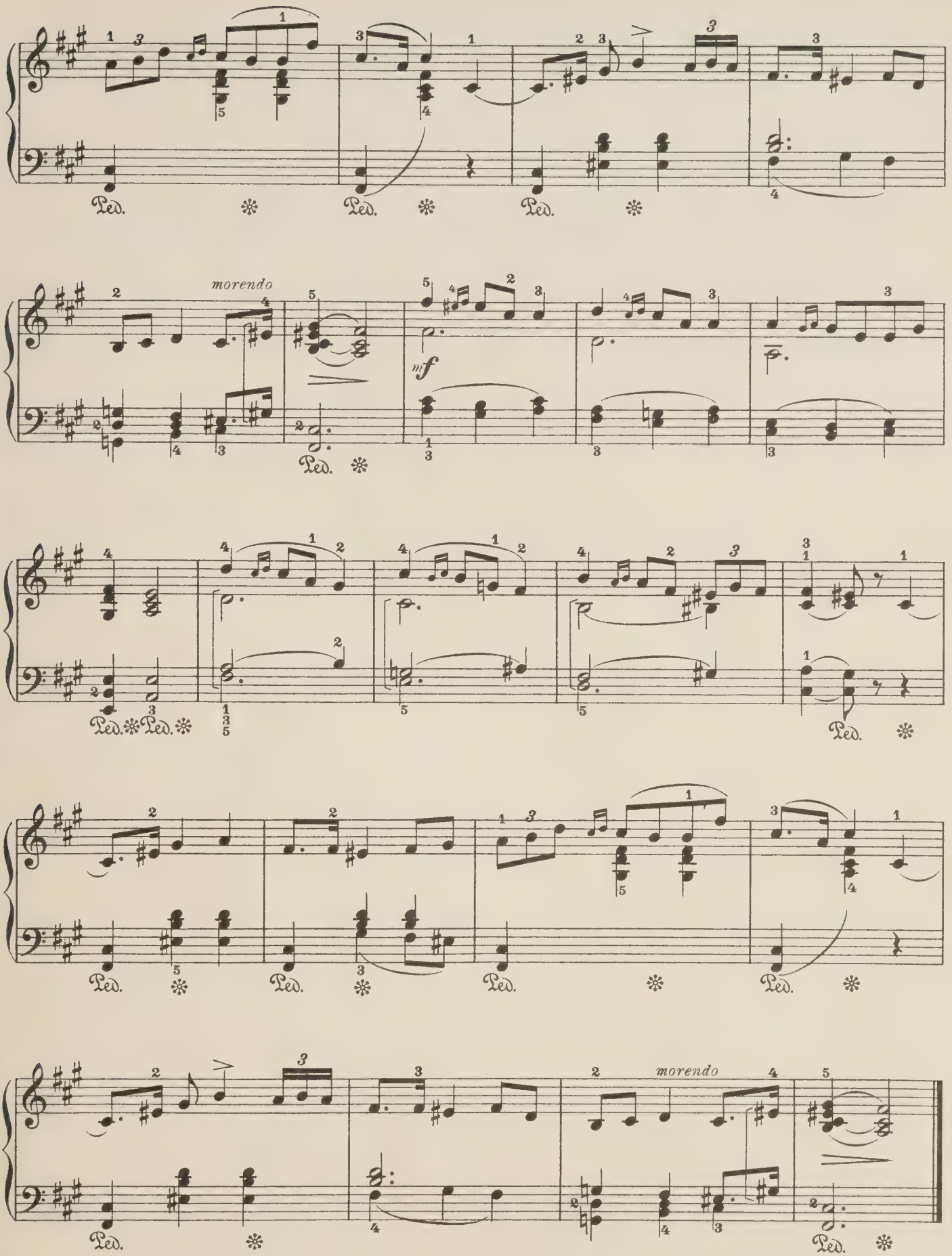
Volksweise.

Mélodie populaire. — Popular melody.

Folkevise.

5.




morendo
mf
morendo

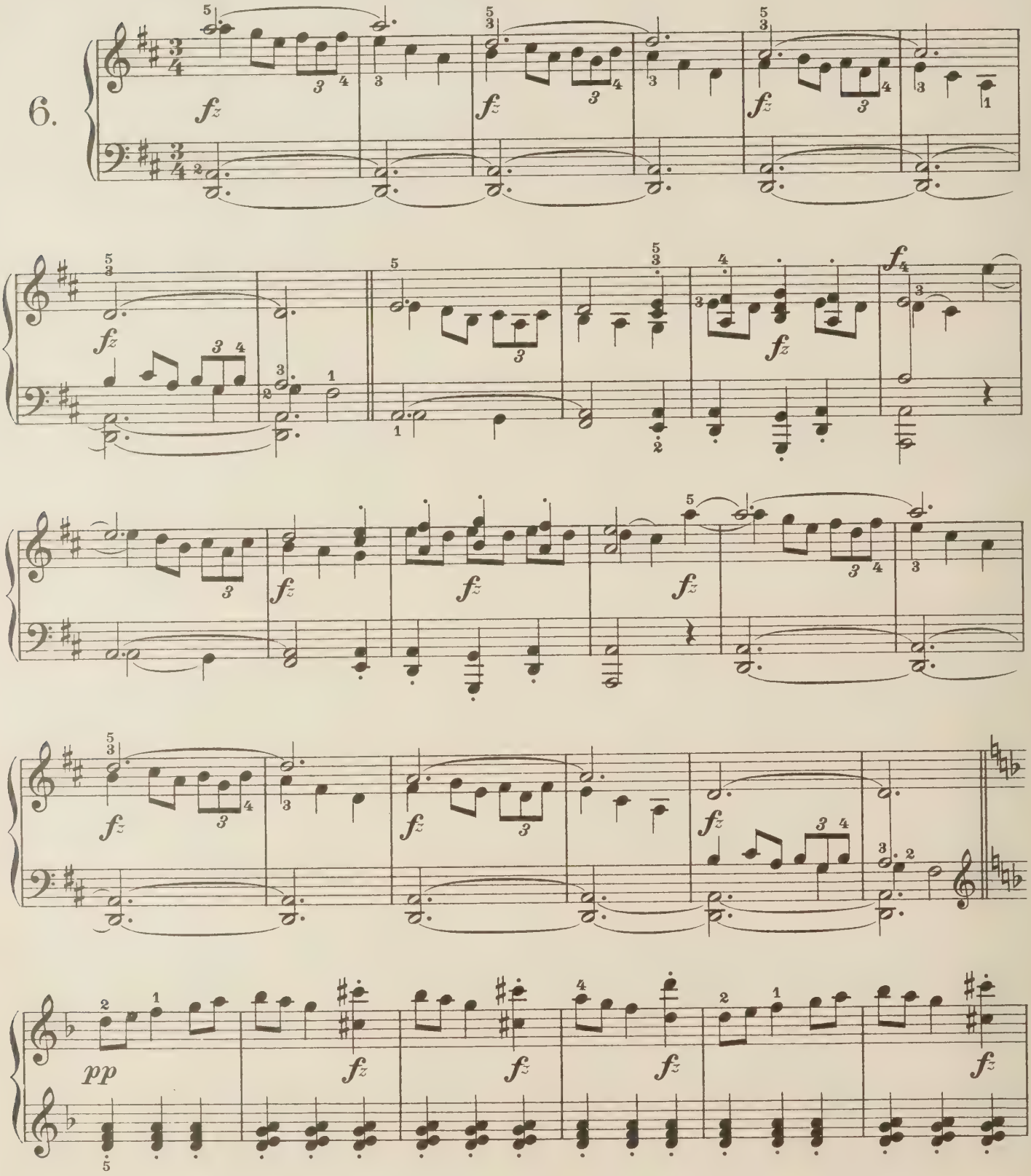
Norwegisch.

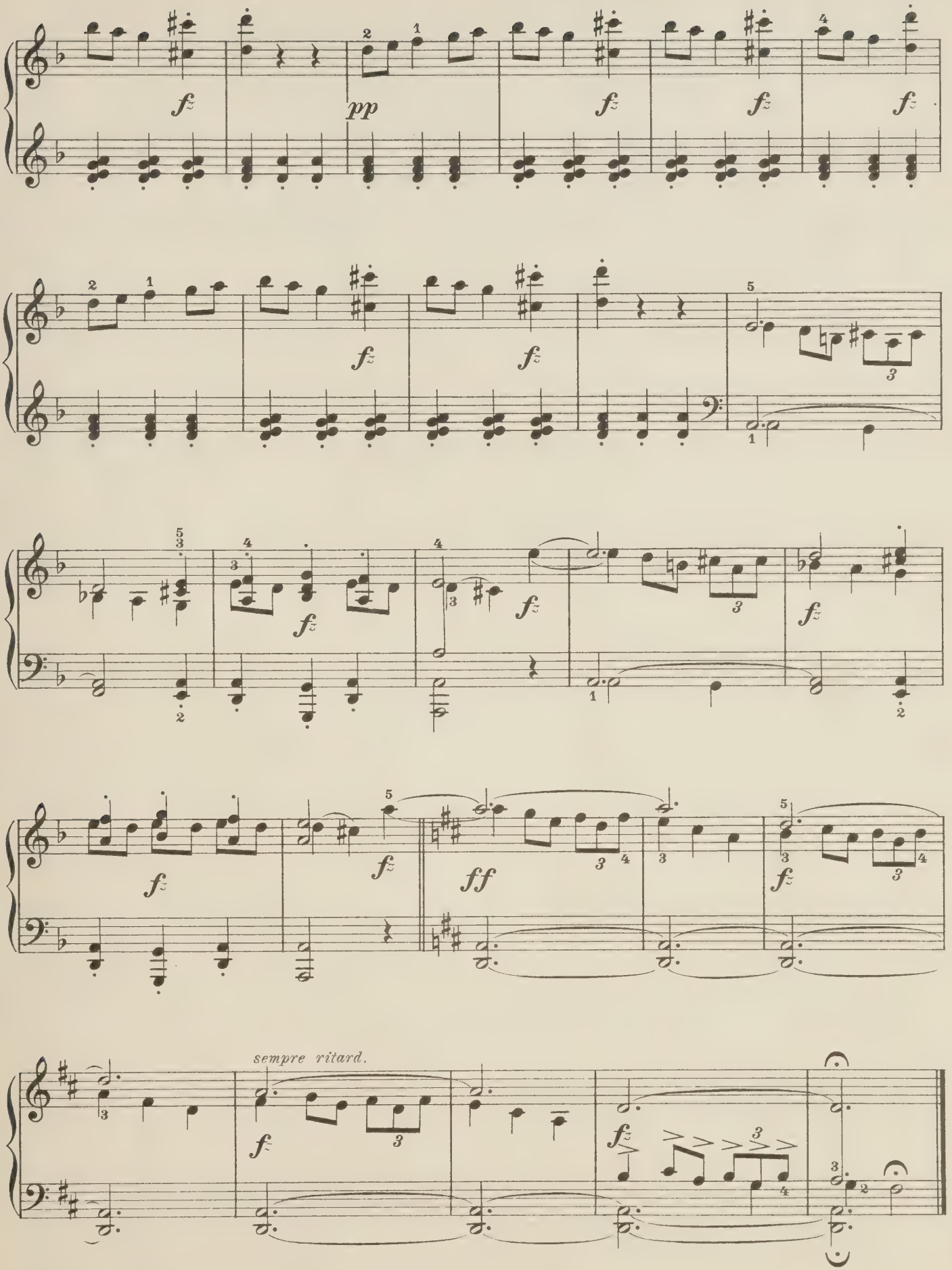
Mélodie norwégienne. — Norwegian melody.

Norsk.

Presto marcato.

6.



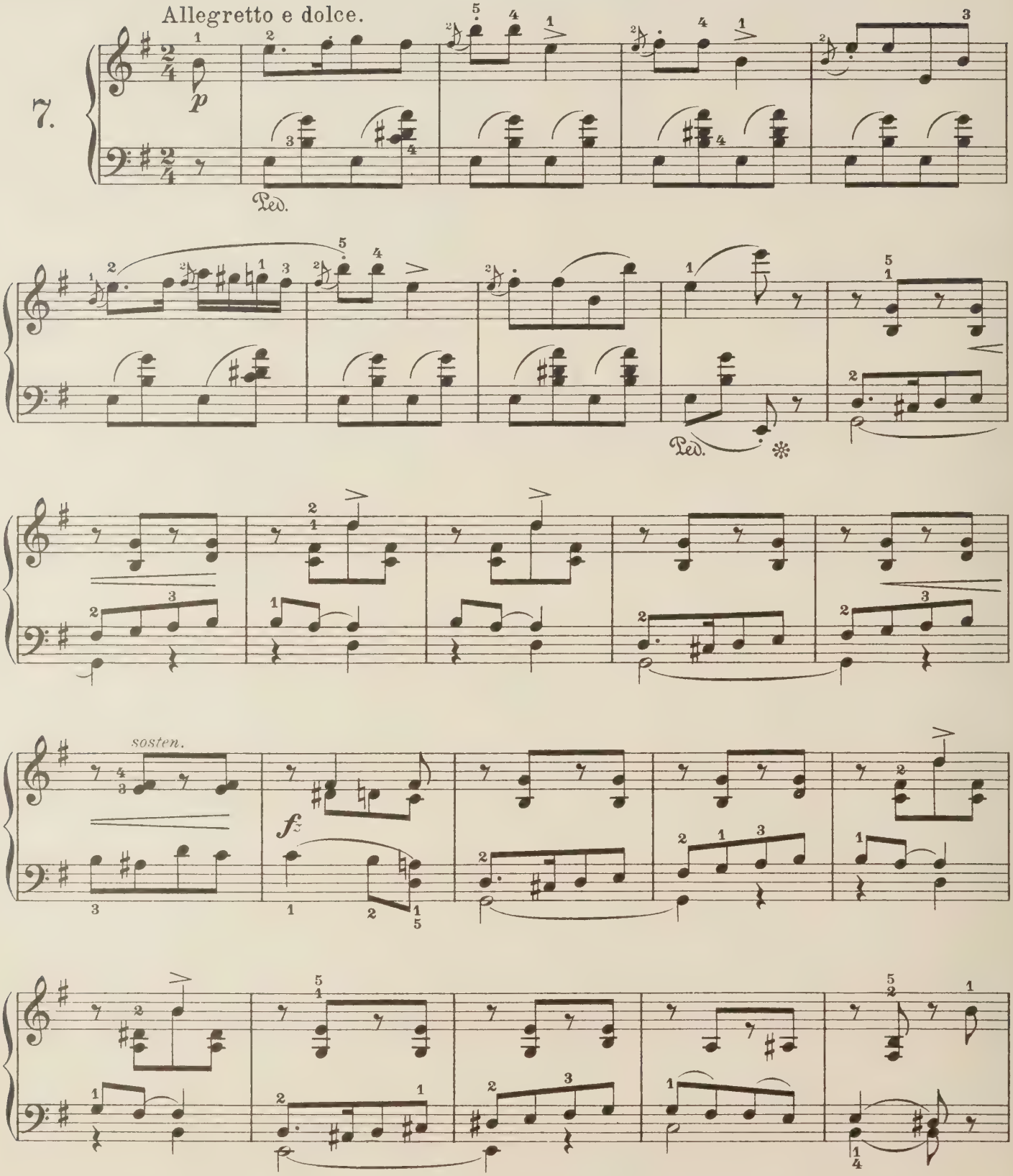

fz
pp
fz
fz
fz
fz
fz
fz
fz
fz
fz
fz
ff
fz
fz
sempre ritard.
fz
fz

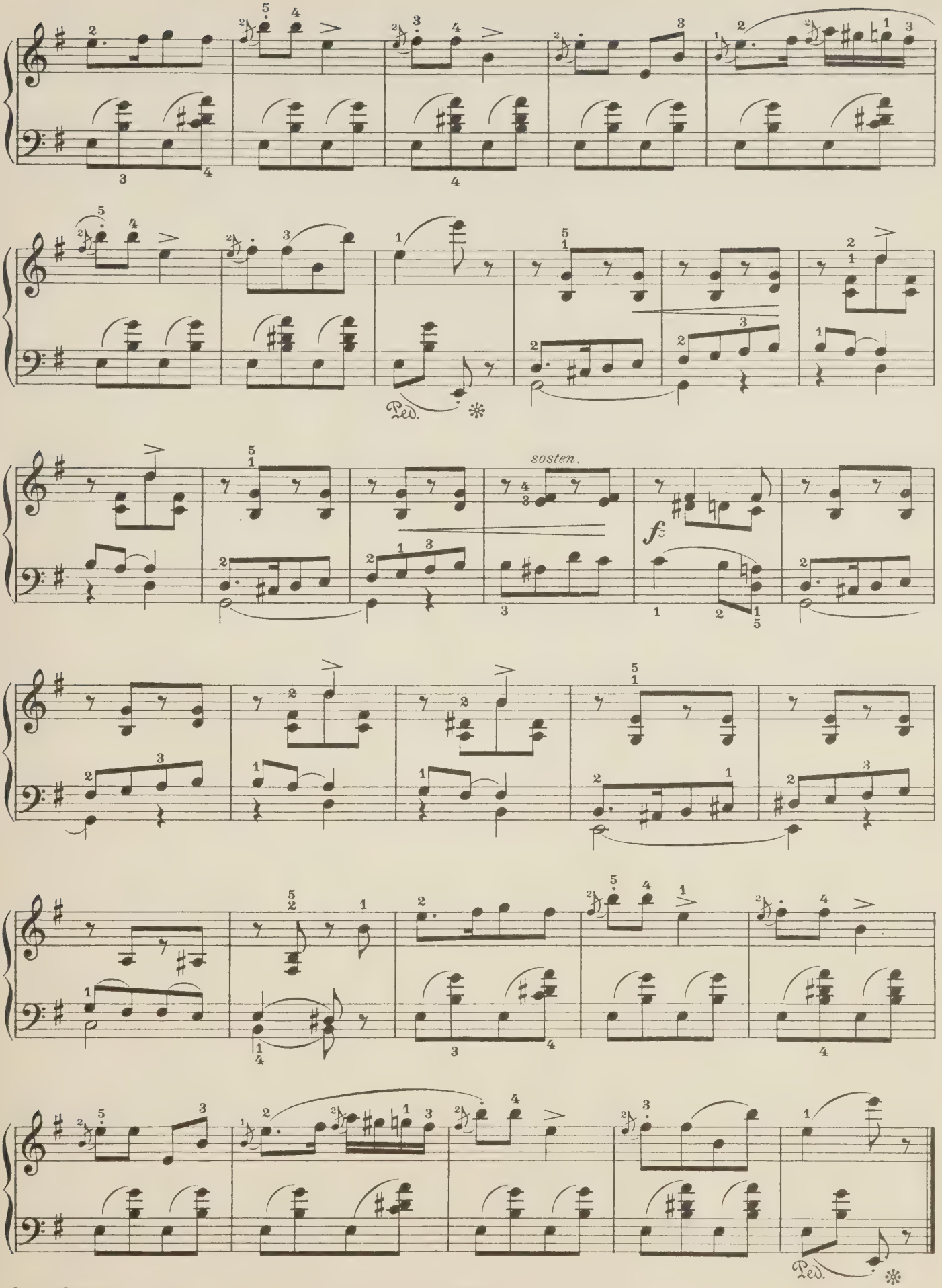
Albumblatt.

Feuille d'Album. — Album - leaf.

Albumblad.

7.

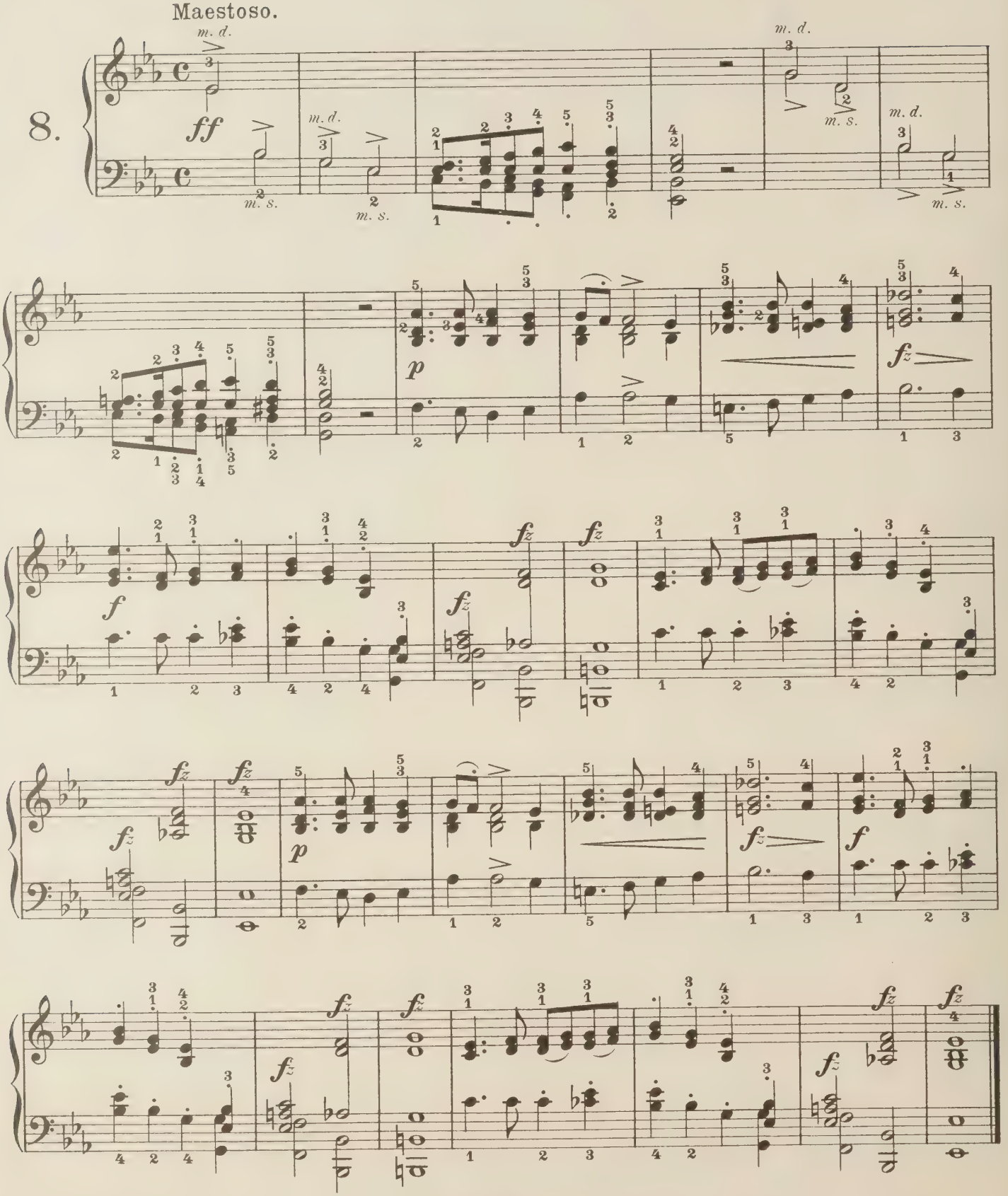



Ped.
sosten.
fz
Ped.

Vaterländisches Lied.

Chant national. — National song.

Fædrelandssang.



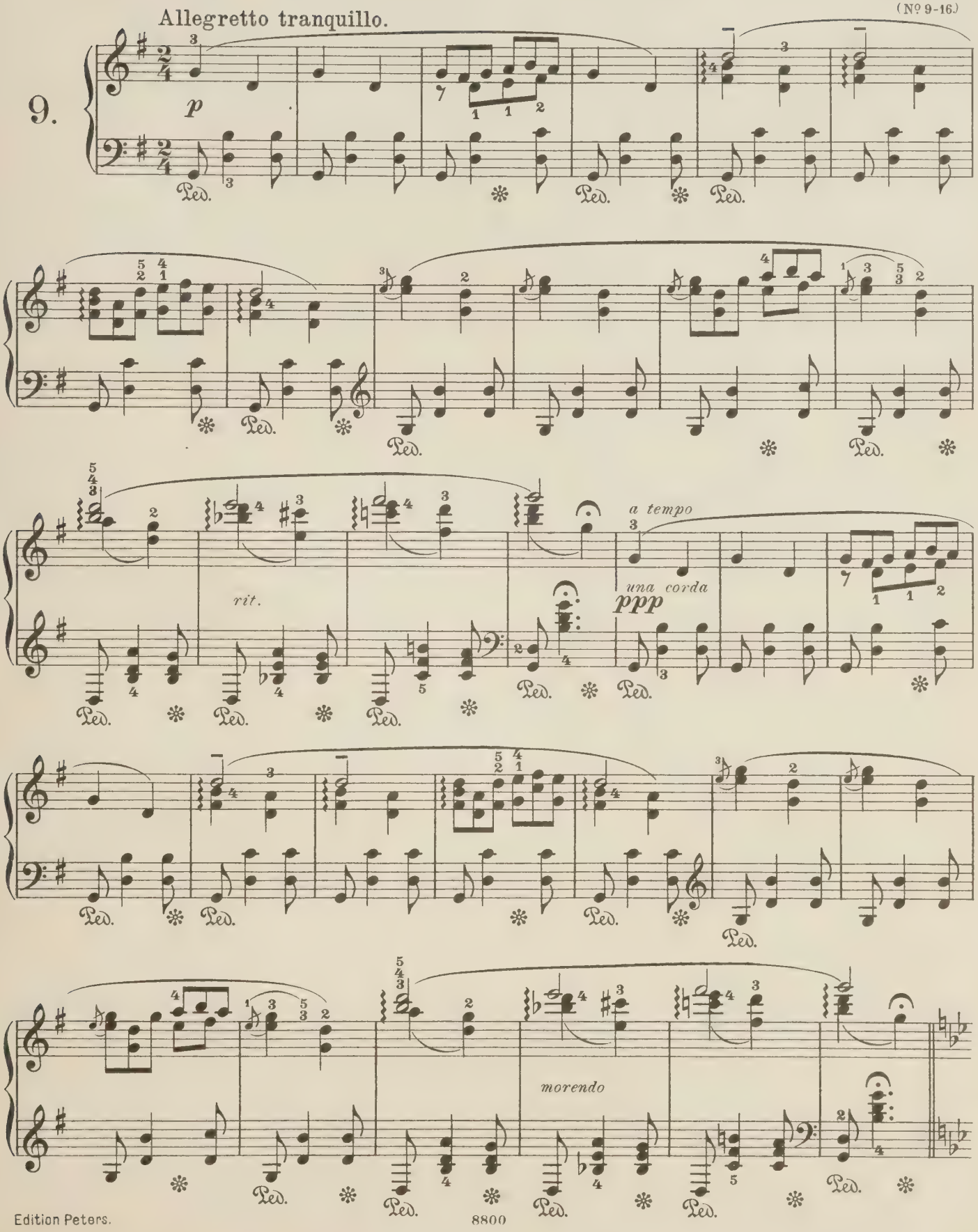
Berceuse.

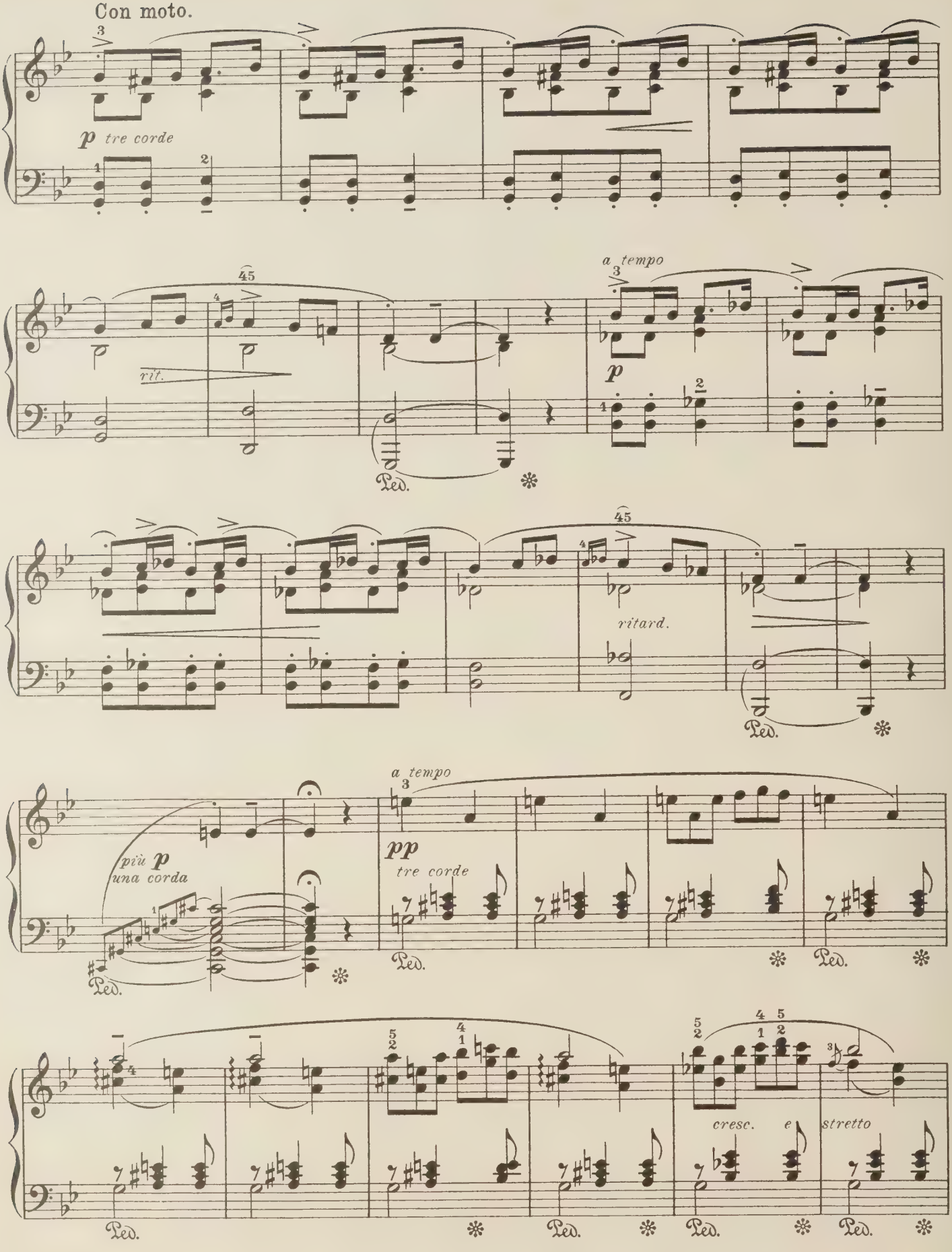
Vuggevise.

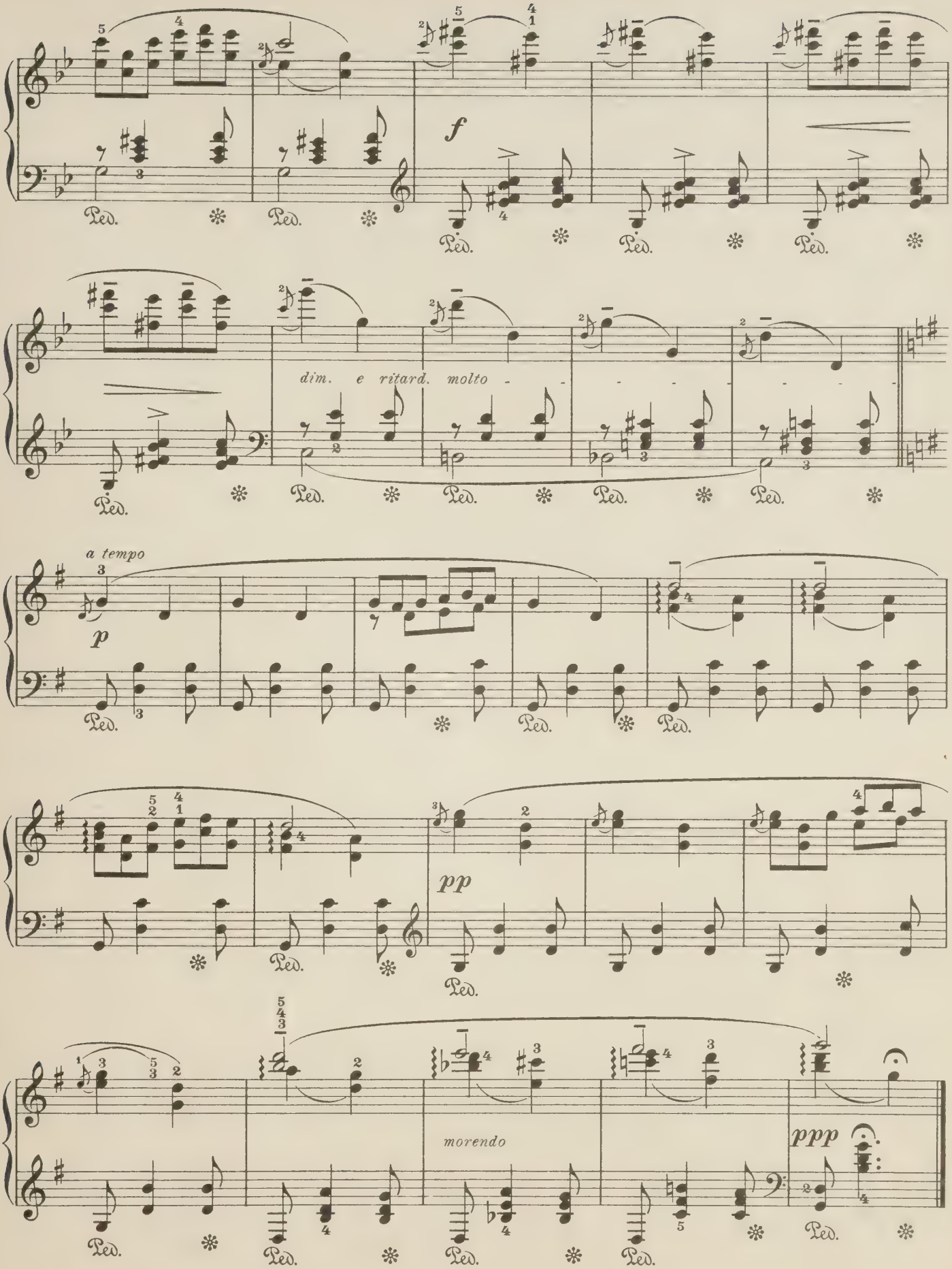
Opus 38.
(№ 9-16.)

Allegretto tranquillo.

9.




Con moto.
p tre corde
rit.
a tempo
ritard.
più p
una corda
pp
tre corde
a tempo
cresc. e
stretto
Ped.

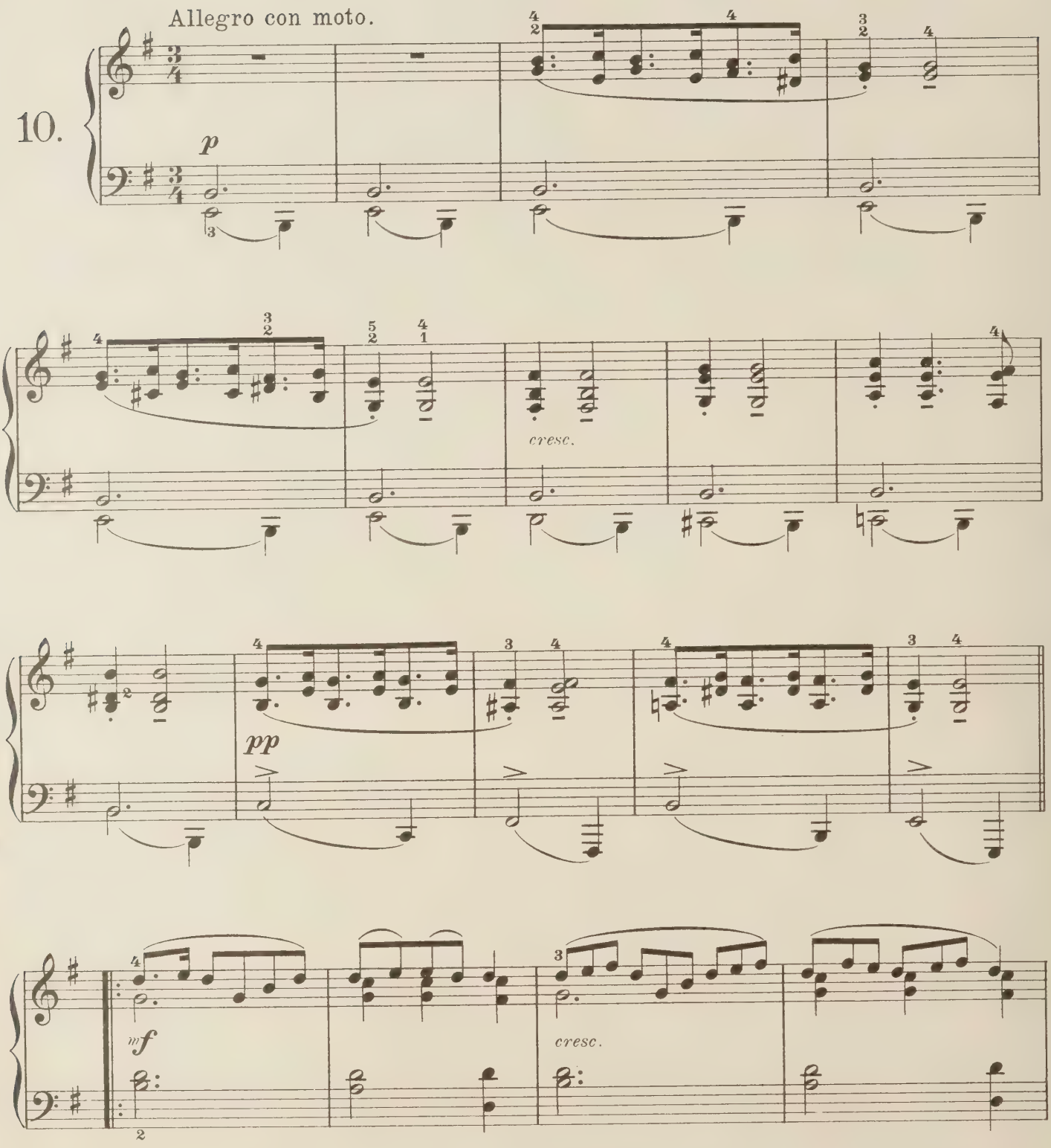

f
dim. e ritard. molto
a tempo
p
pp
morendo
ppp
Ped.

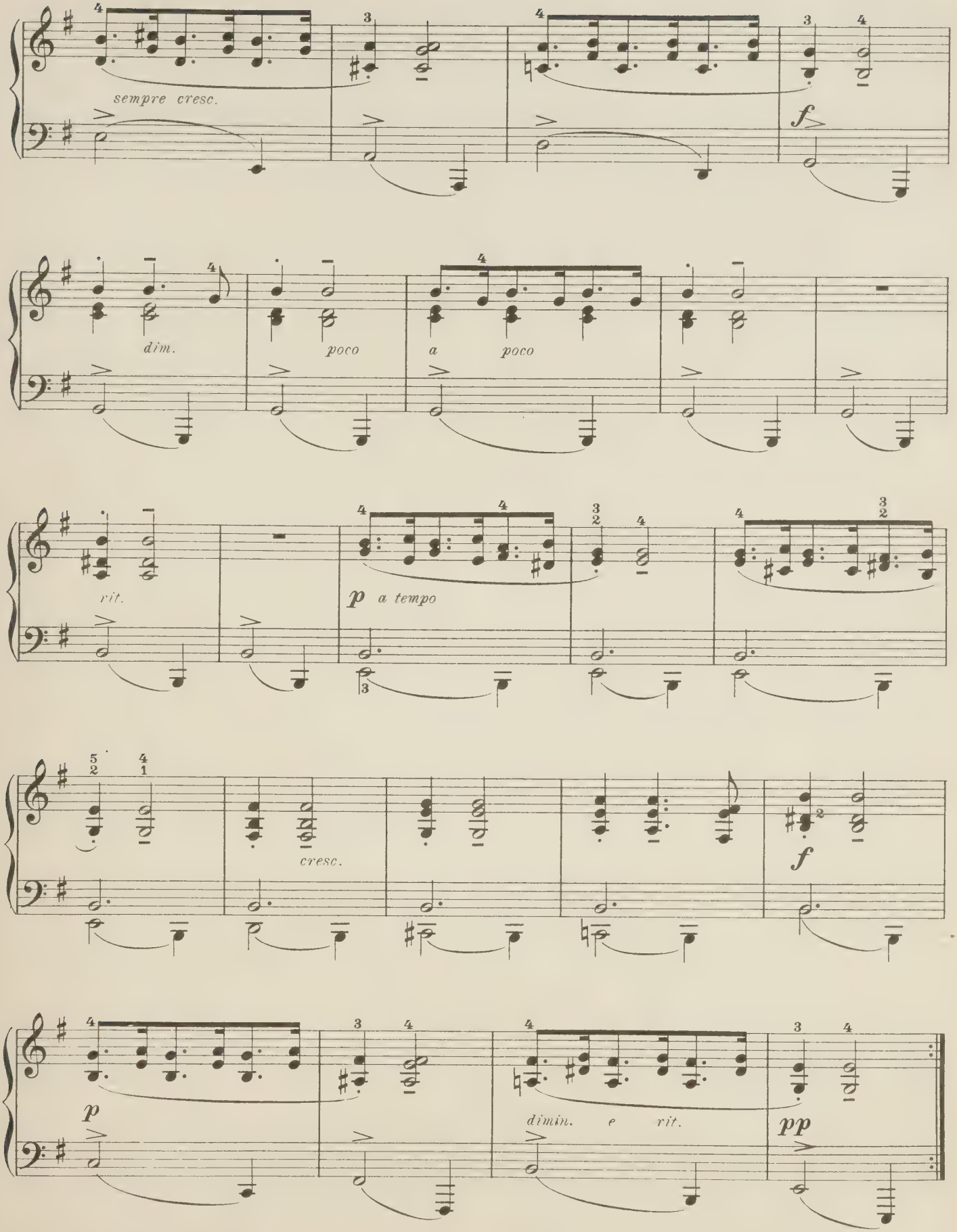
Volksweise.

Mélodie populaire. — Popular melody.

Folkevise.

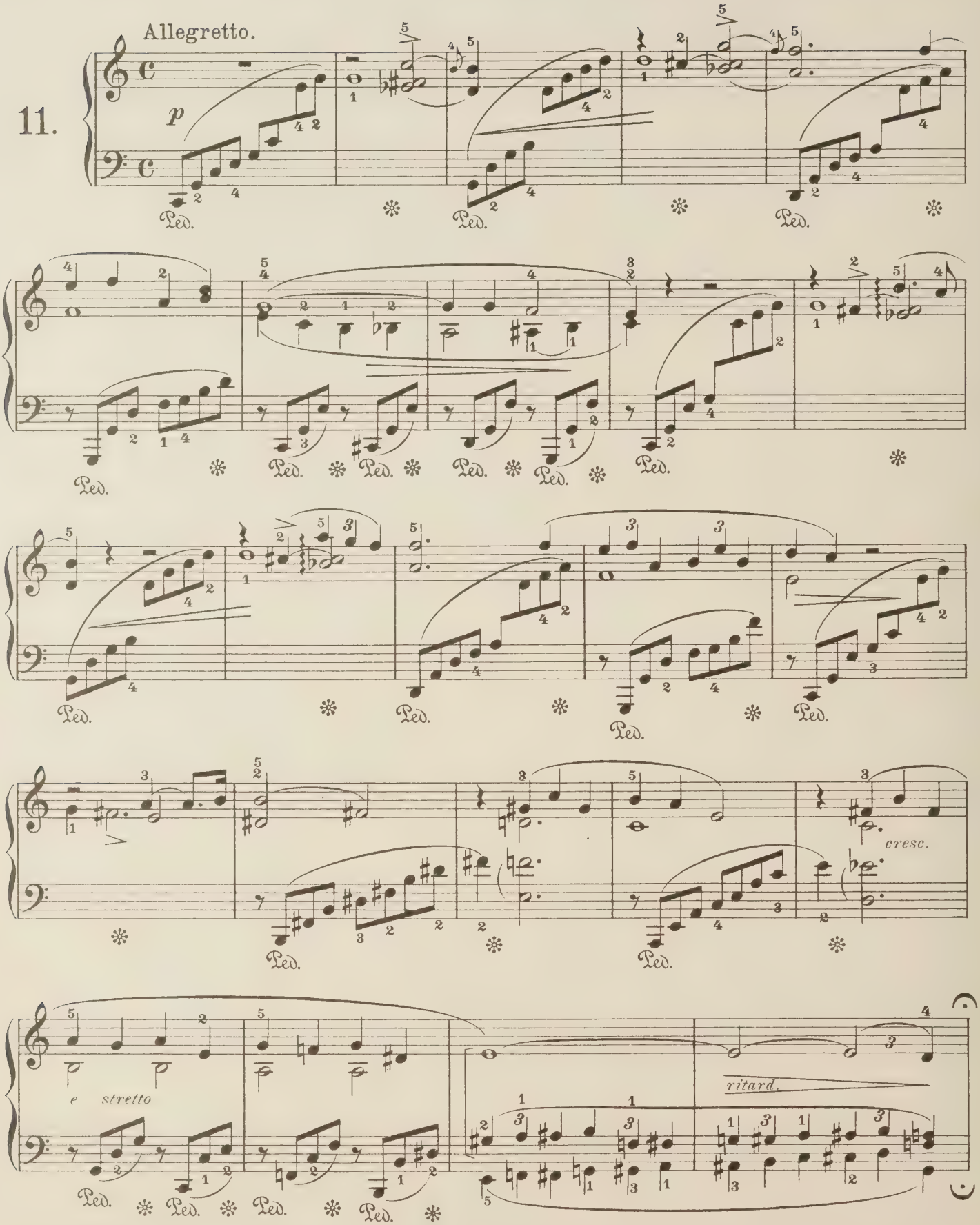
10.

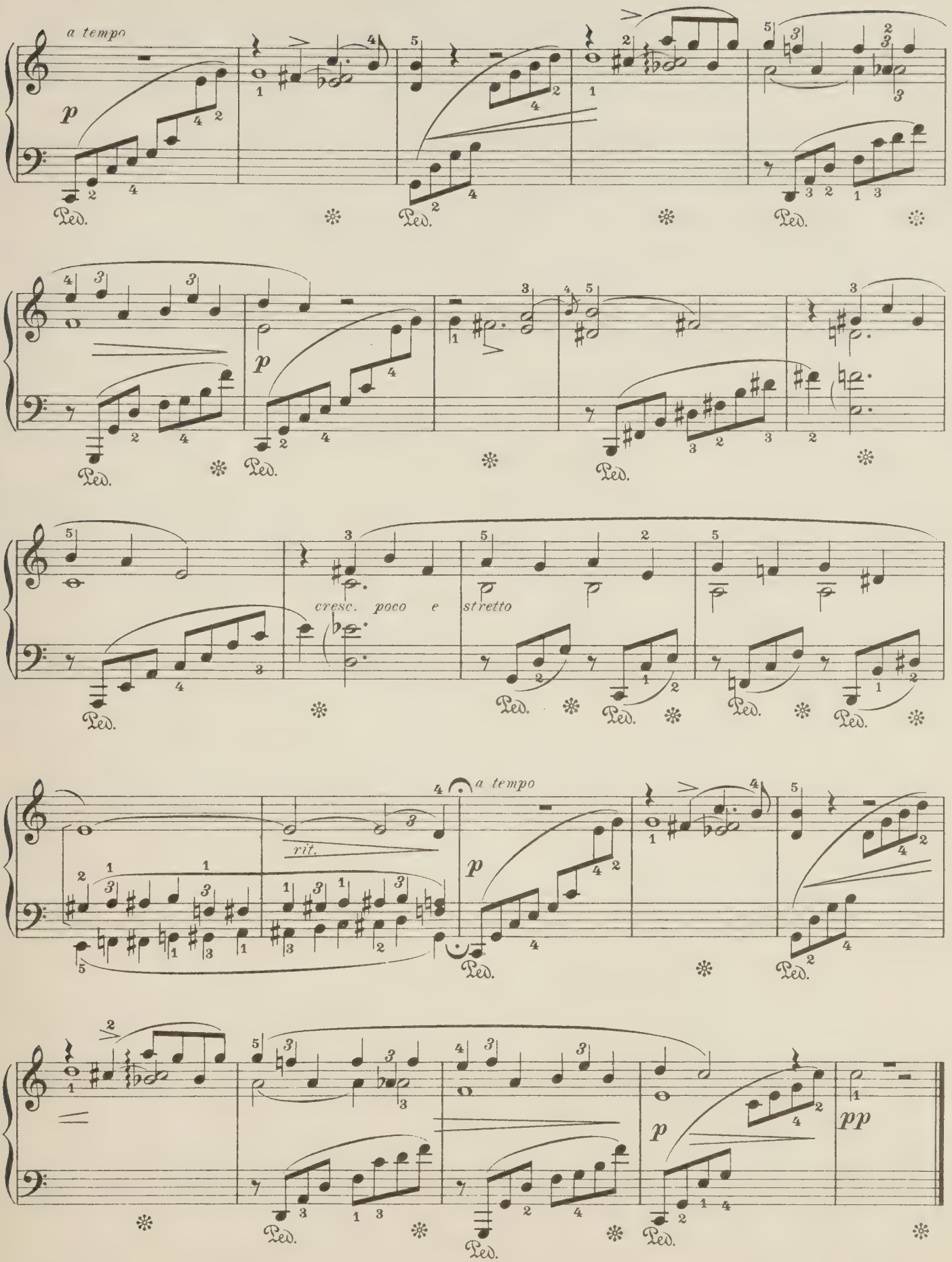



sempre cresc.
f
dim.
poco
a poco
rit.
p a tempo
cresc.
f
p
dimin. e rit.
pp

Melodie.

11.




a tempo
p
Ped.
cresc. poco e stretto
rit.
a tempo
p
pp

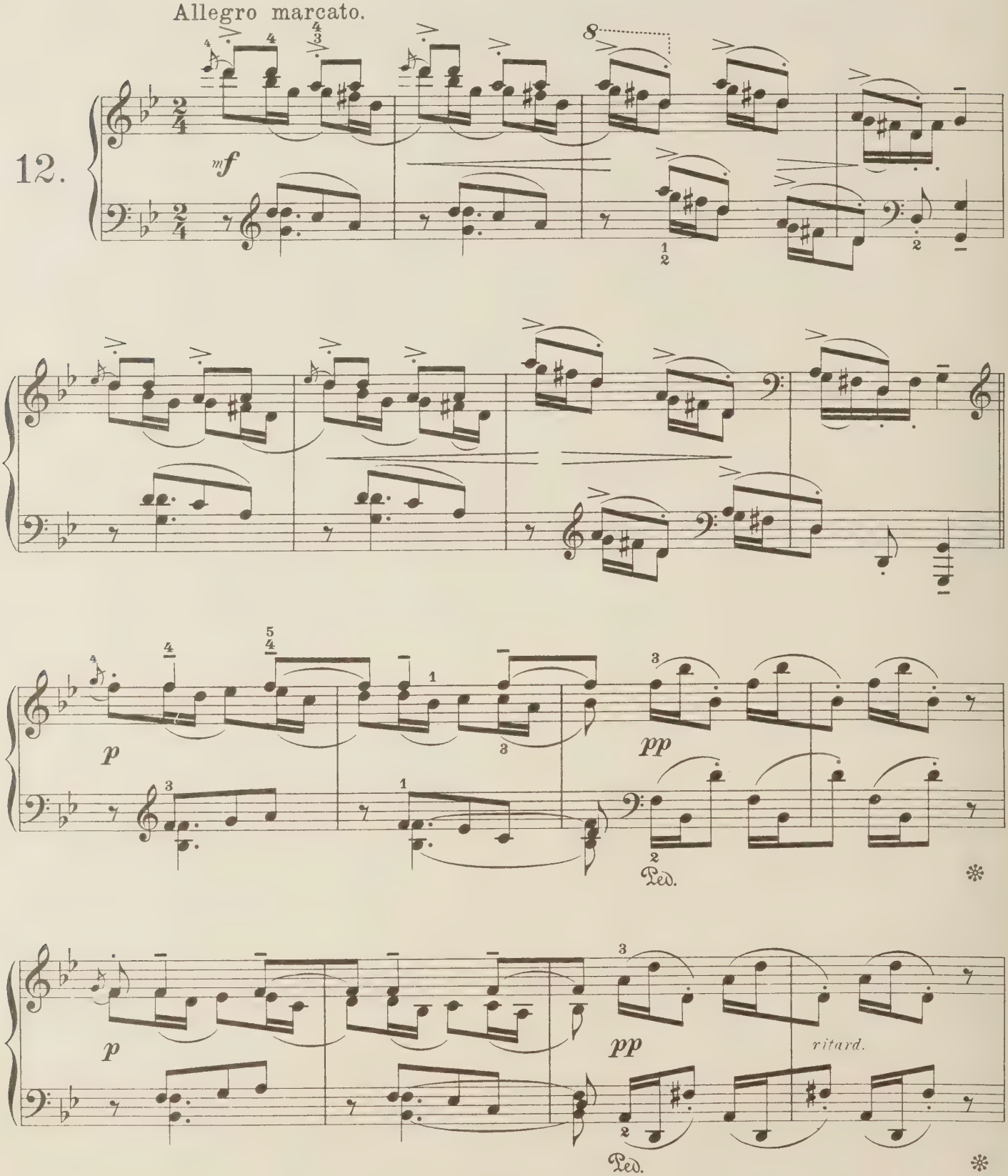
Halling.

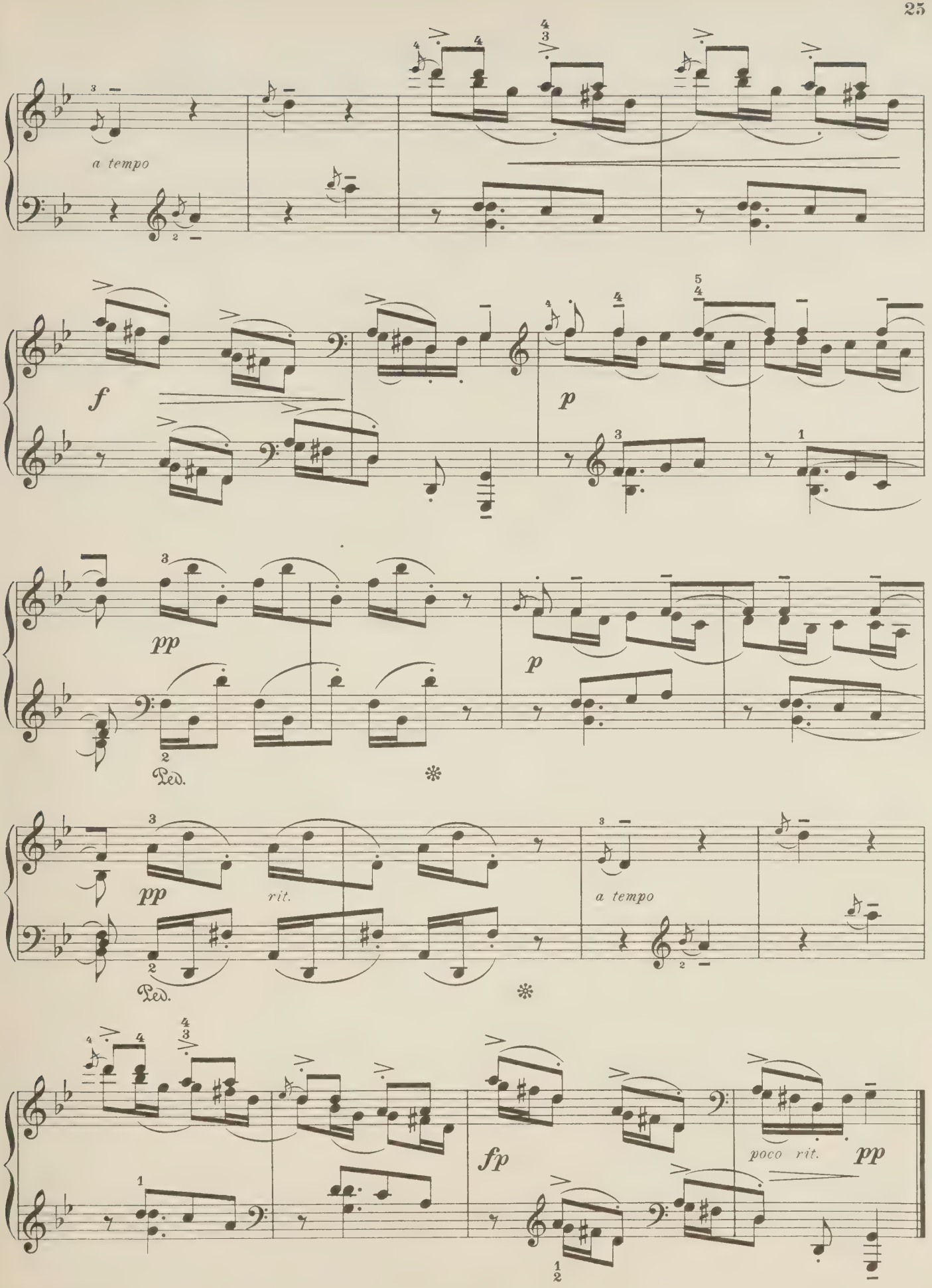
Norwegischer Tanz.

Danse norwégienne. — Norwegian Dance.

Allegro marcato.

12.

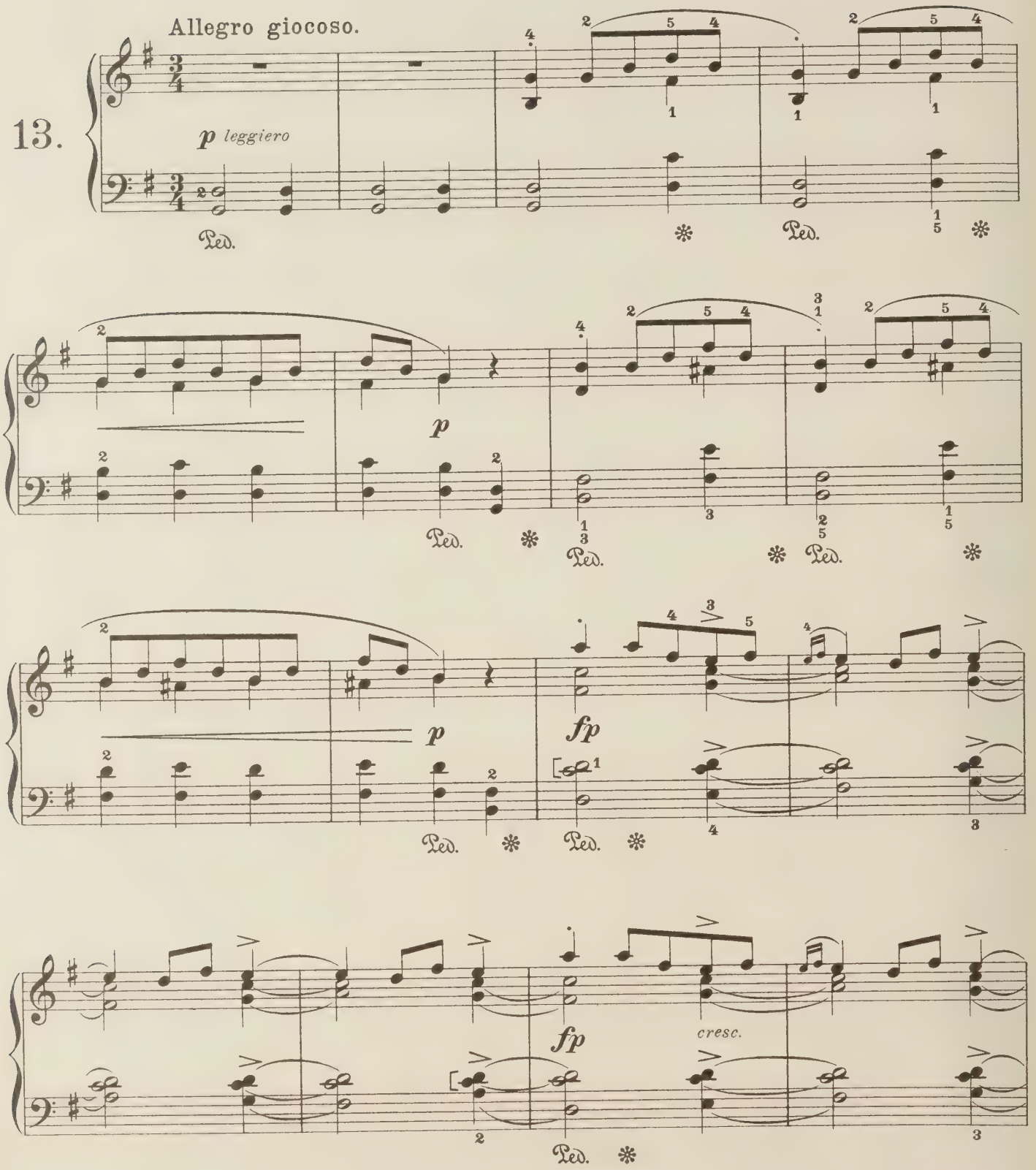


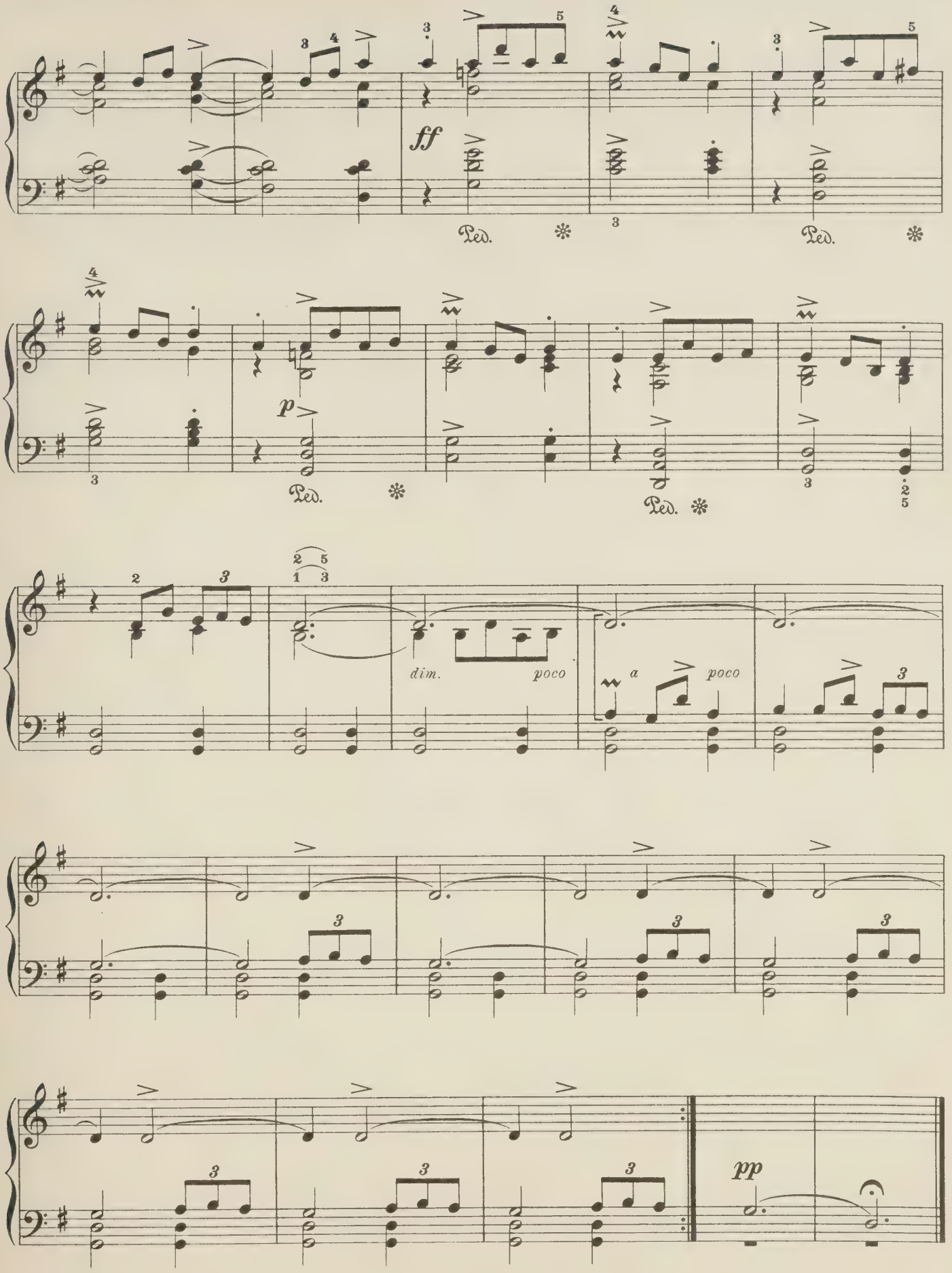

a tempo
f
p
pp
p
Ped.
pp
rit.
a tempo
Ped.
fp
poco rit.
pp

Springtanz.

Danse norwégienne. — Norwegian dance.

Springdans.

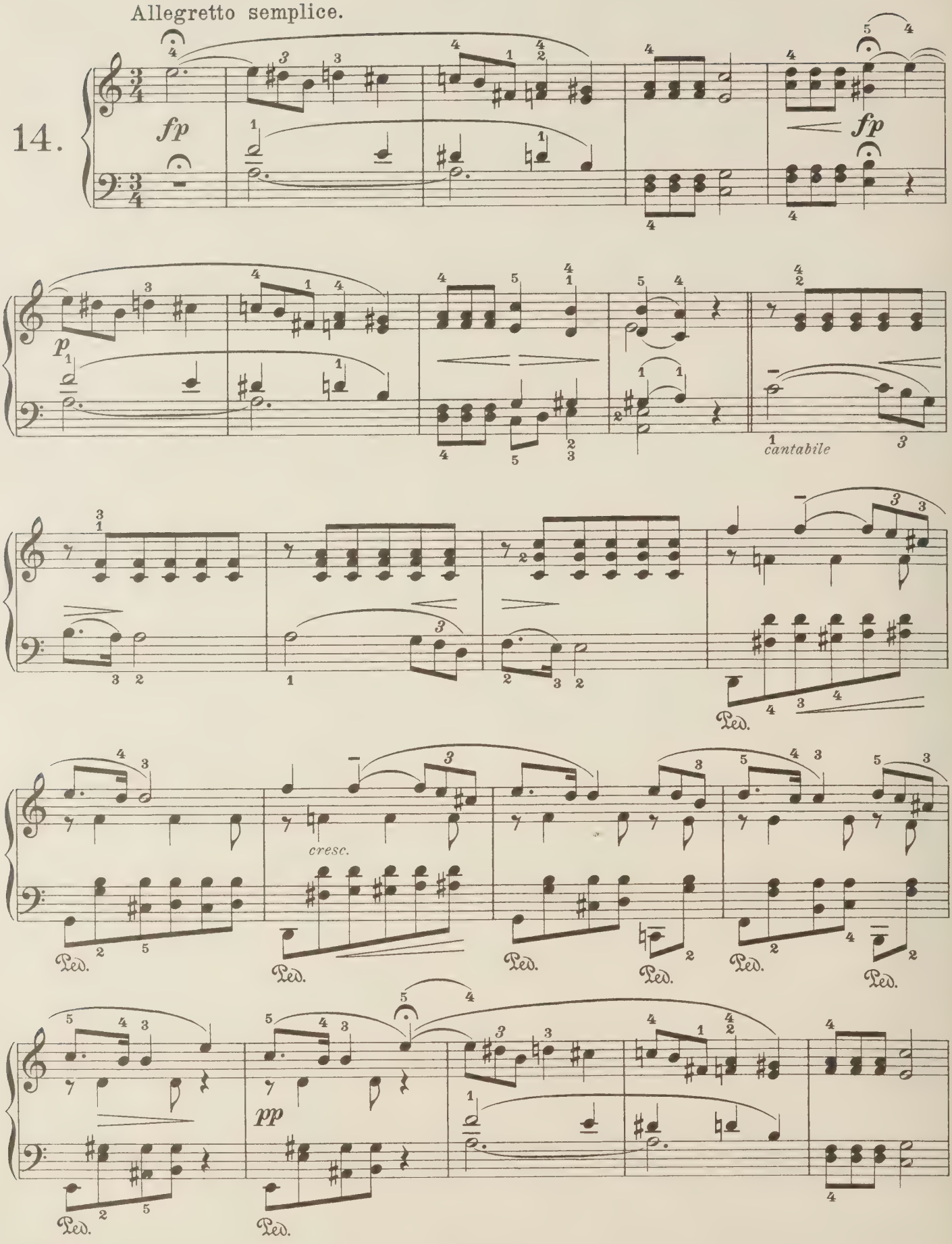


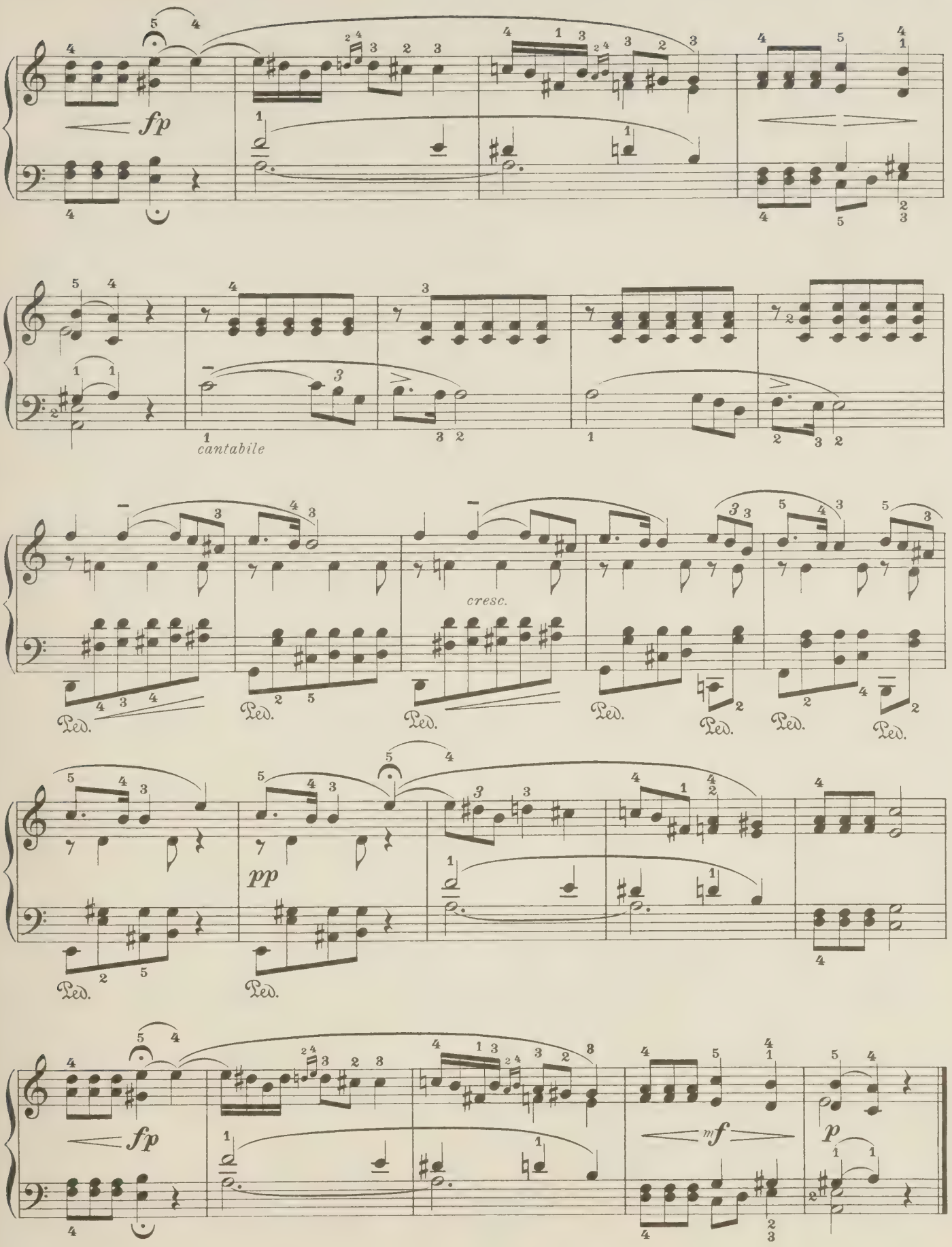

ff
Ped.
p
dim.
poco
a
poco
pp

Elegie.

Allegretto semplice.

14.




fp
cantabile
cresc.
Ped.
pp
mf
p

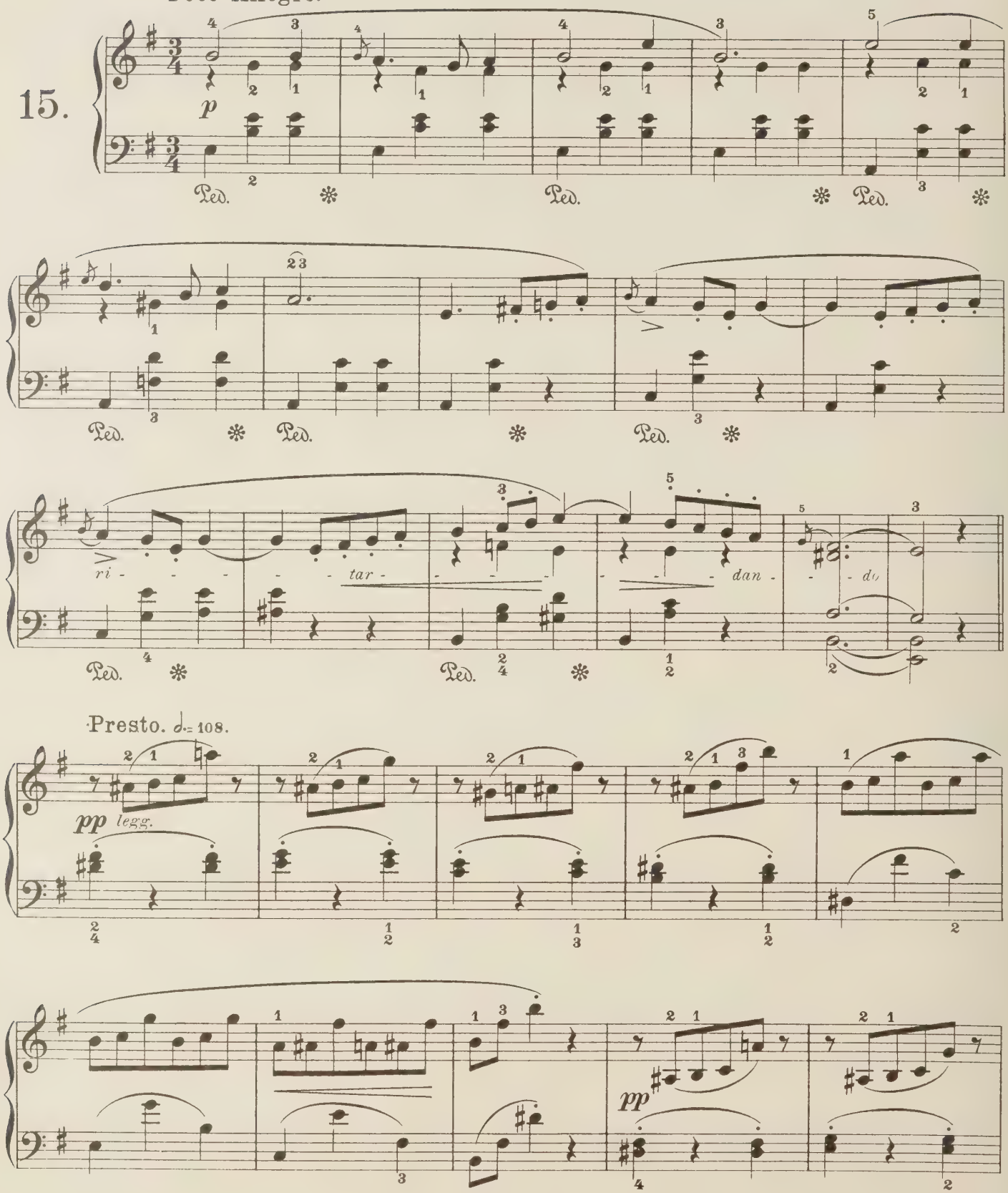
Walzer.

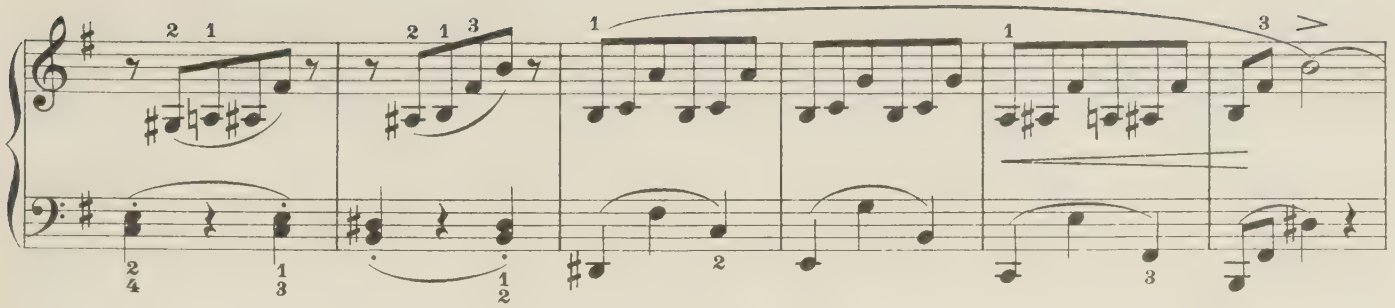
Valse. — Waltz.

Vals.

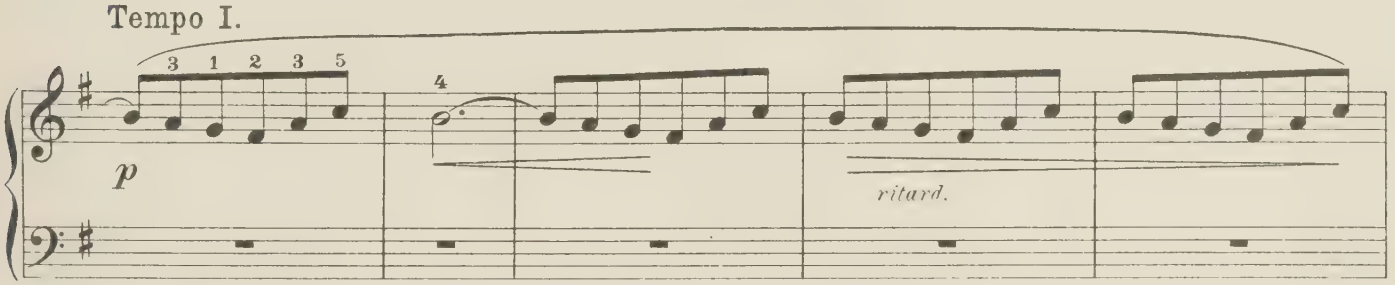
15.

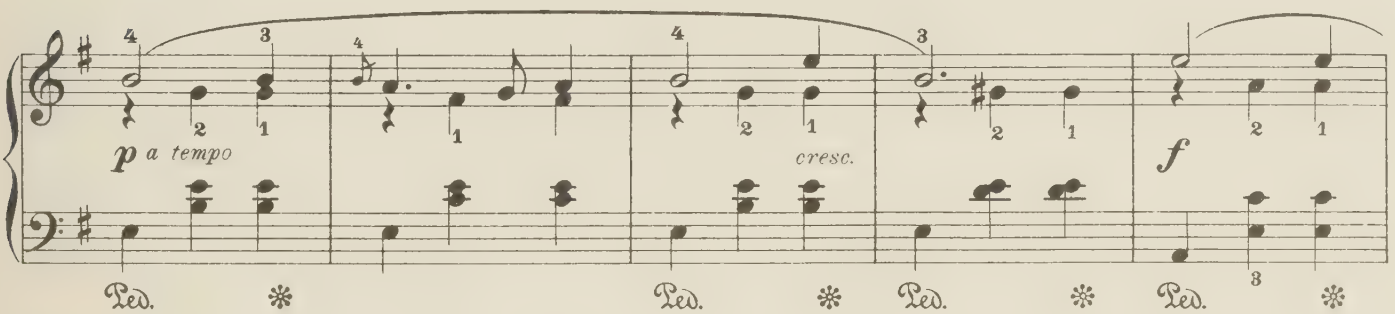
Poco Allegro.

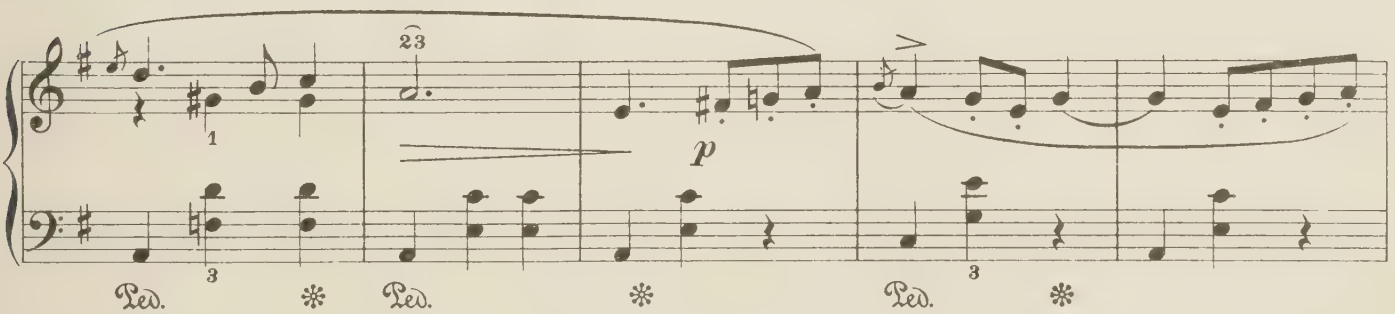


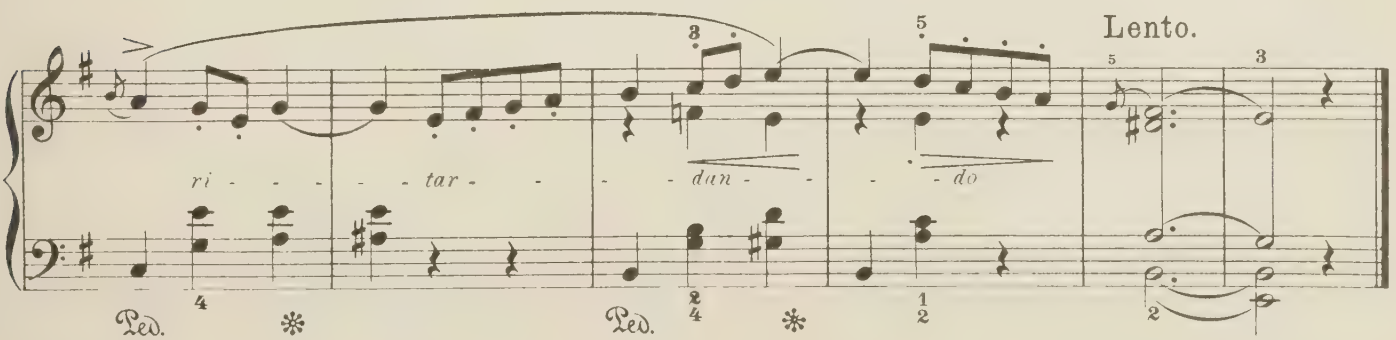


Tempo I.





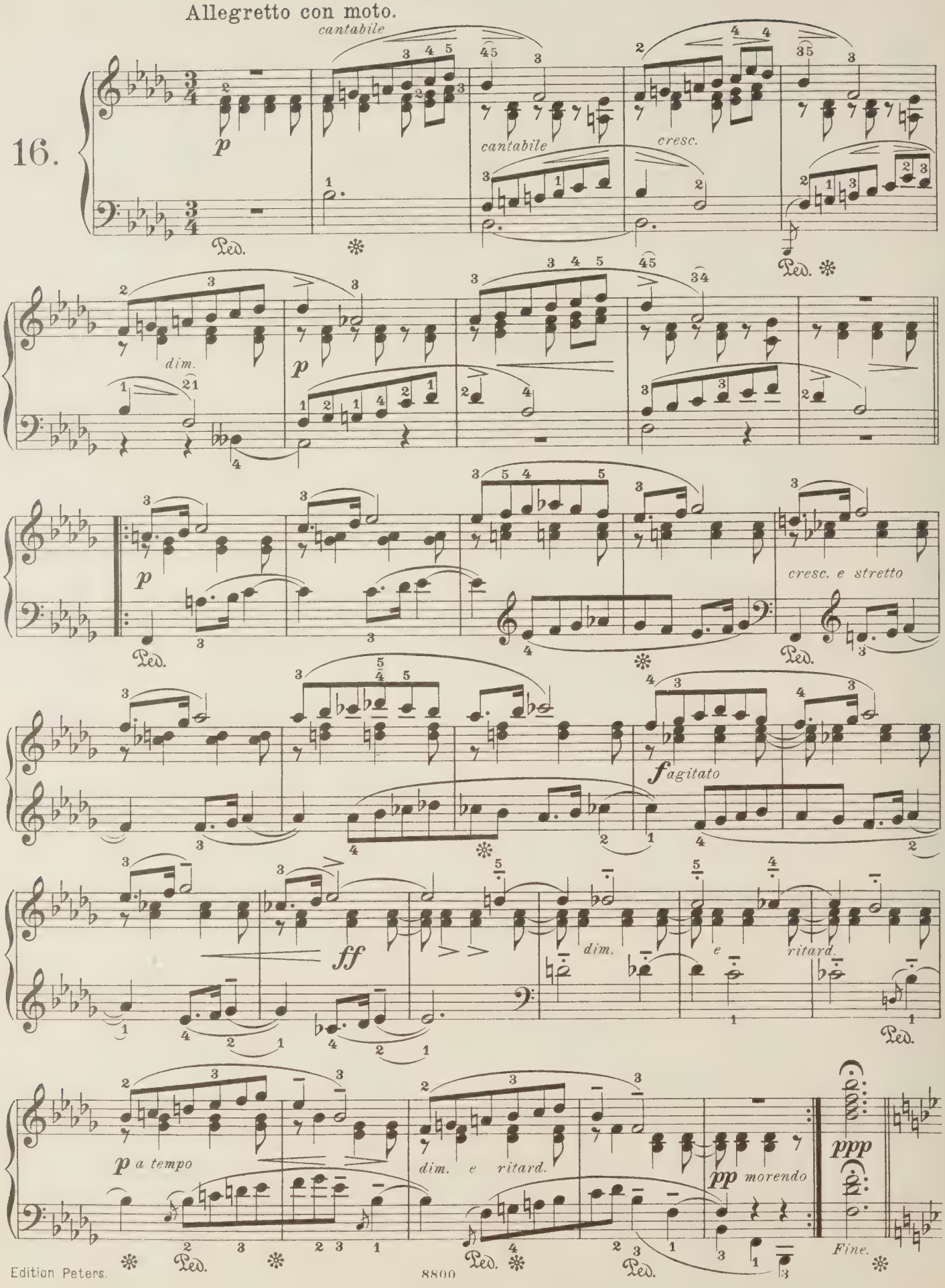


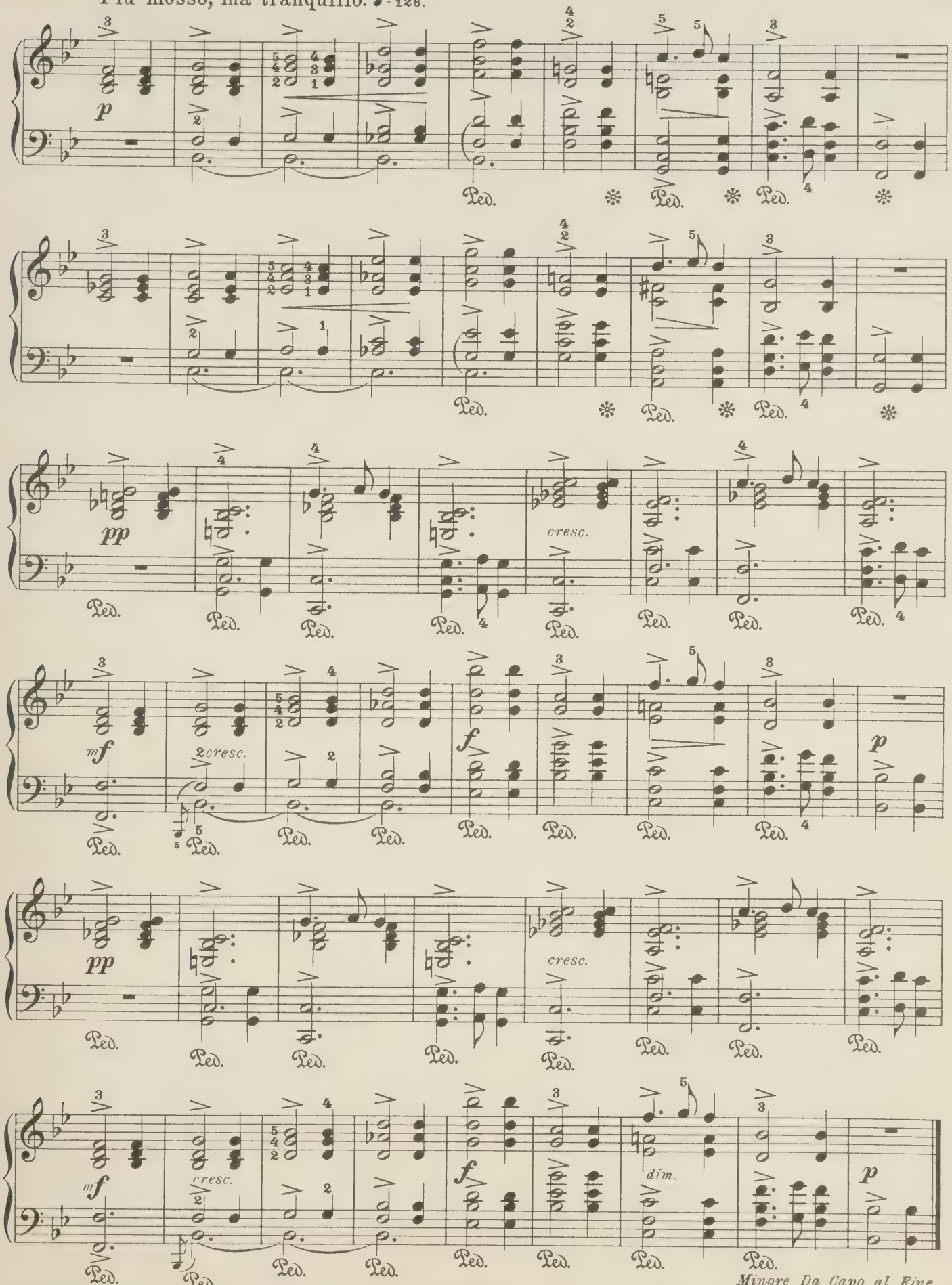


Kanon.

Allegretto con moto.

16.




Più mosso, ma tranquillo. ♩ = 126.
p
Ped.
pp
cresc.
mf
2cresc.
f
dim.
Minore Da Capo al Fine.

Herrn Professor Isidor Seiss gewidmet.

Schmetterling.

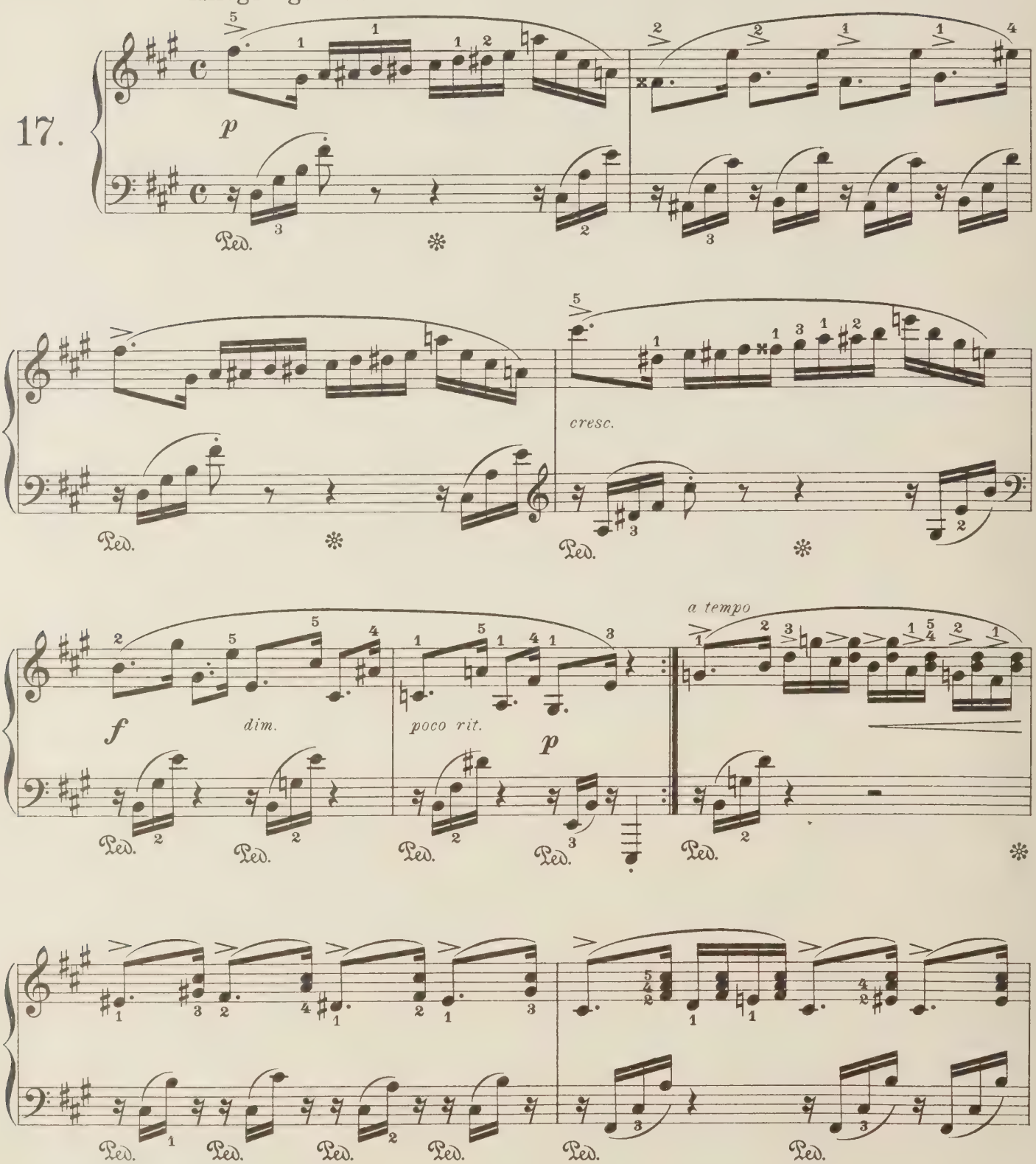
Papillon. — Butterfly.

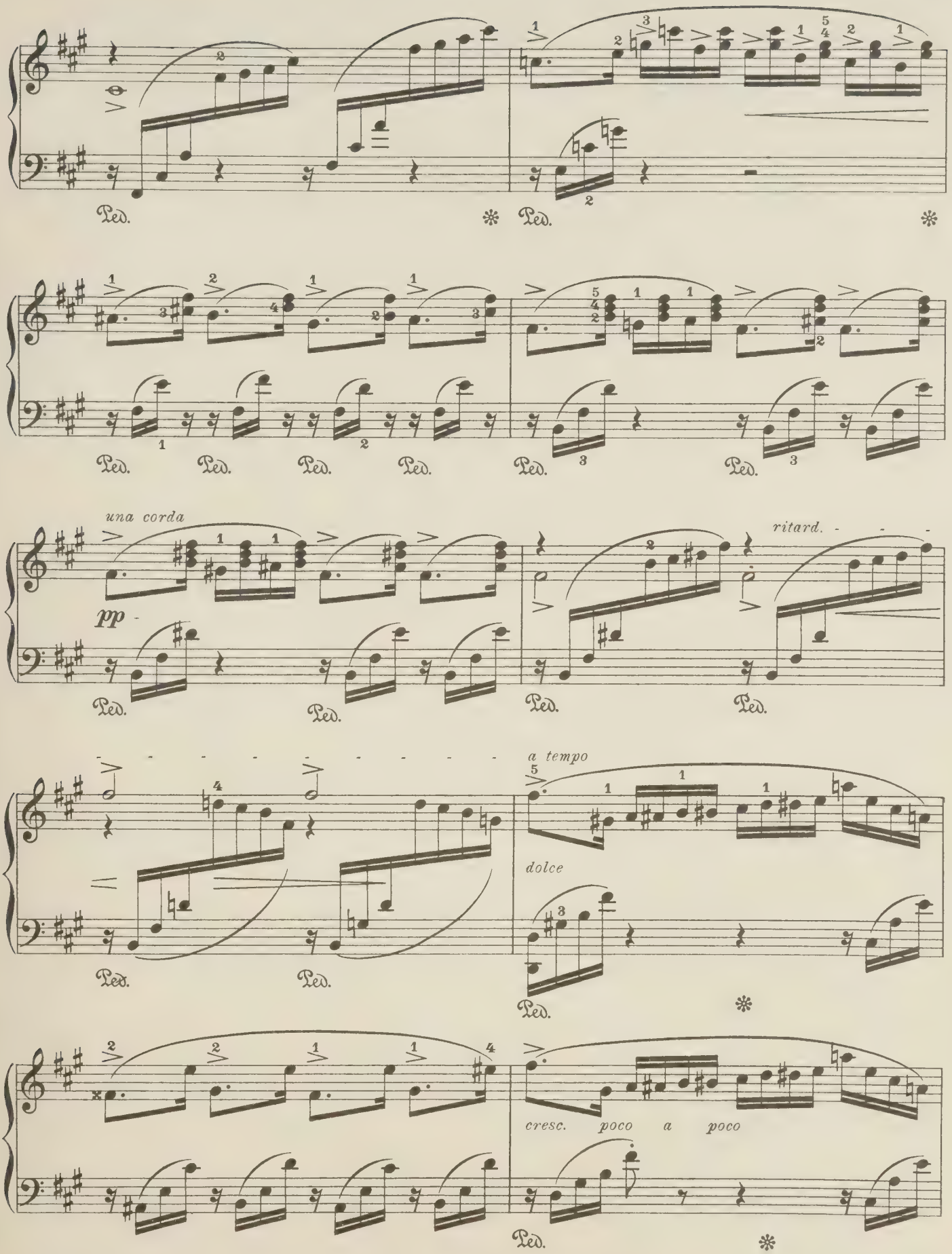
Sommerfugl.

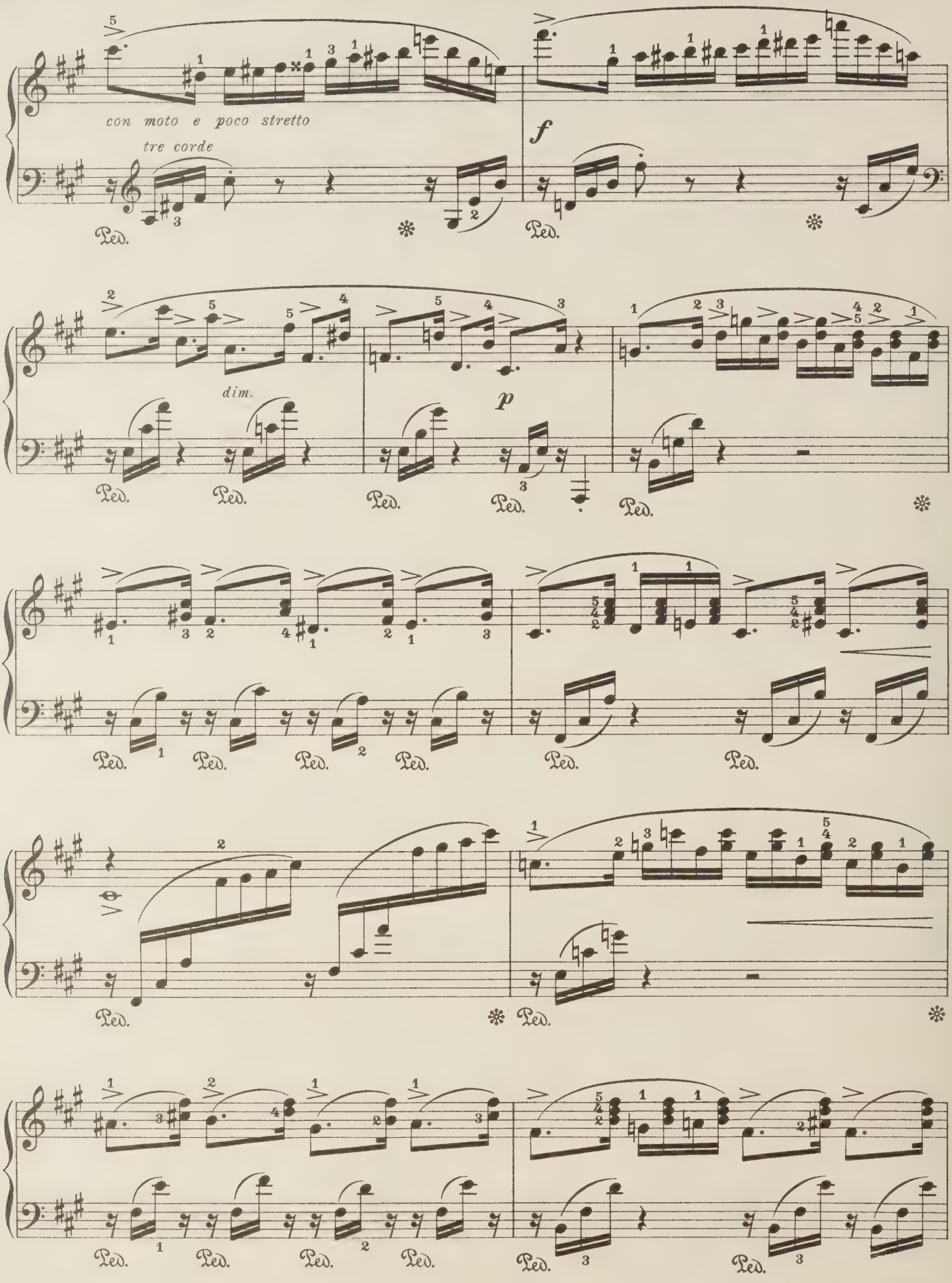
Opus 43.
(№ 17-22).

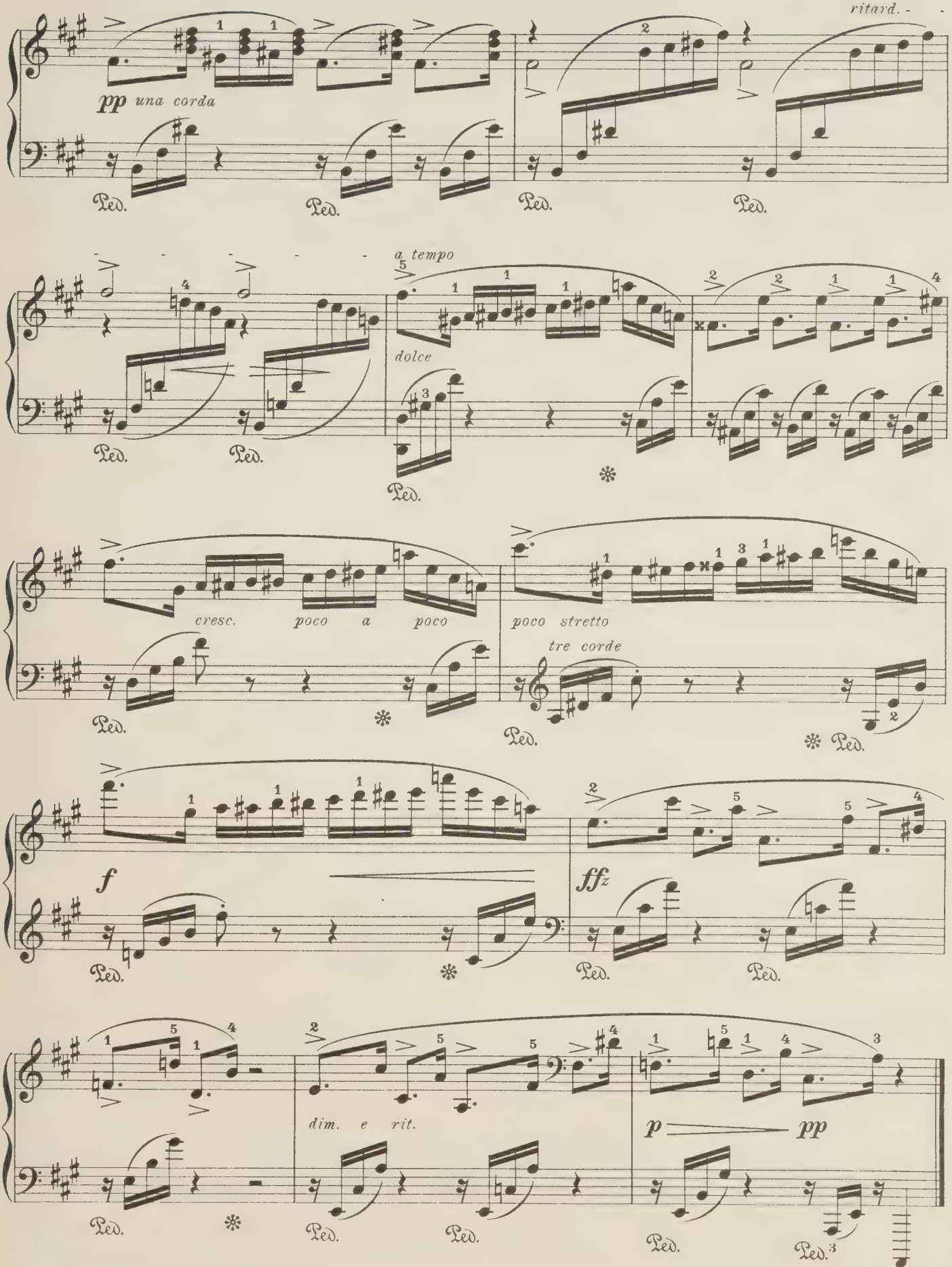
Allegro grazioso.

17.




Ped.
una corda
pp
ritard.
a tempo
dolce
cresc. poco a poco


con moto e poco stretto
tre corde
f
dim.
p
Ped.


ritard.
pp una corda
Ped.
a tempo
dolce
cresc. poco a poco
poco stretto
tre corde
f
ffz
dim. e rit.
p
pp

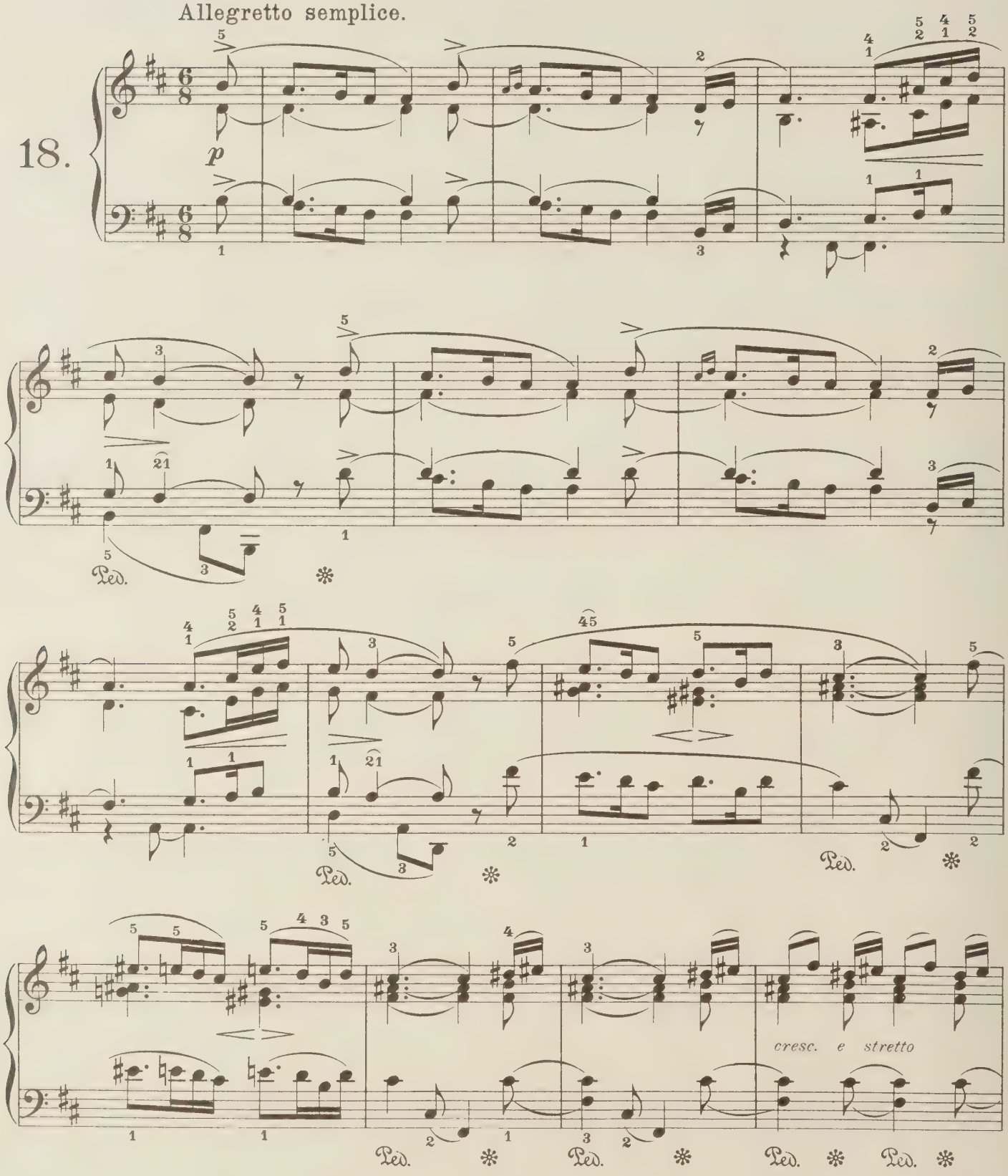
Einsamer Wanderer.

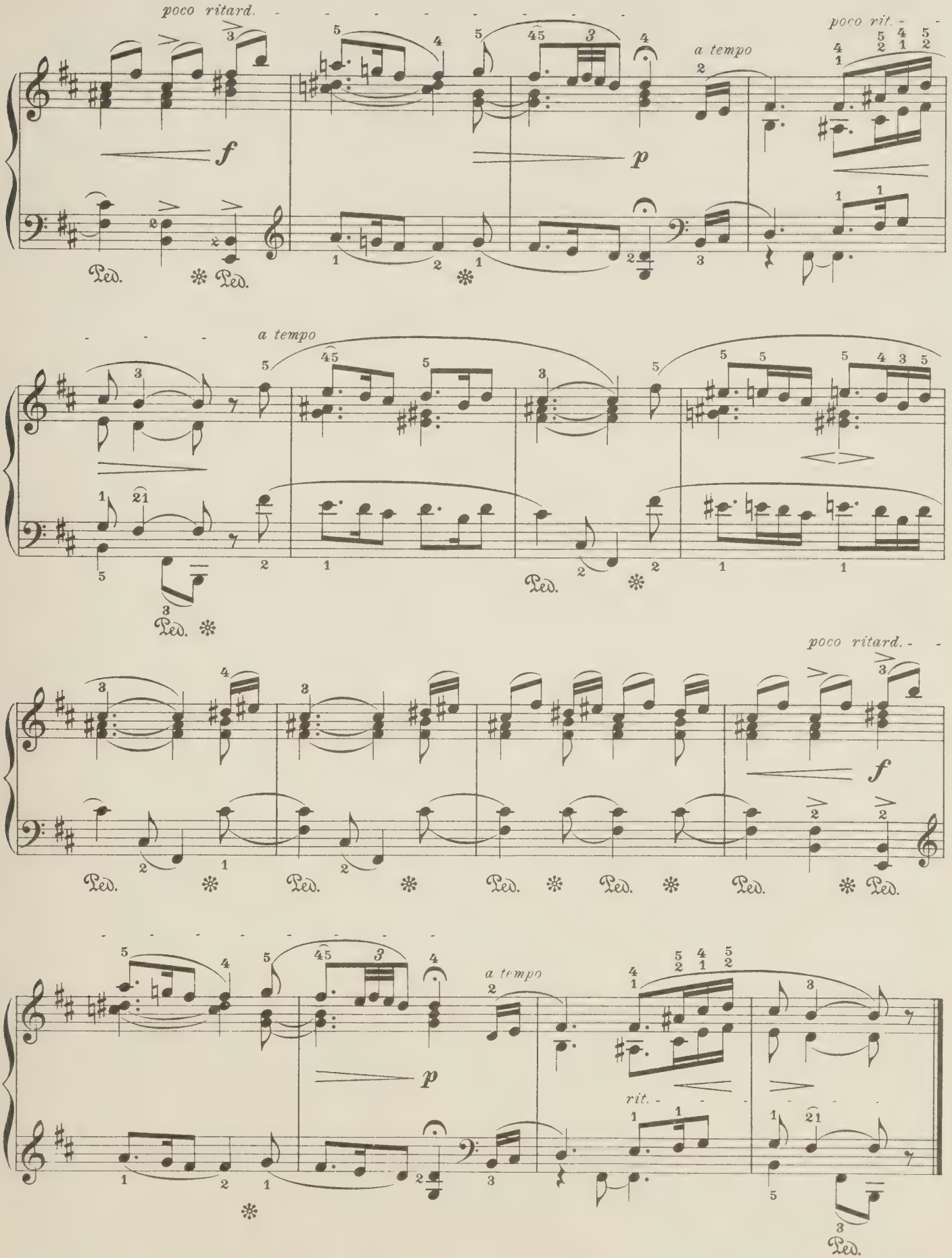
Voyageur solitaire. — Solitary traveller.

Ensom Vandrer.

18.

Allegretto semplice.



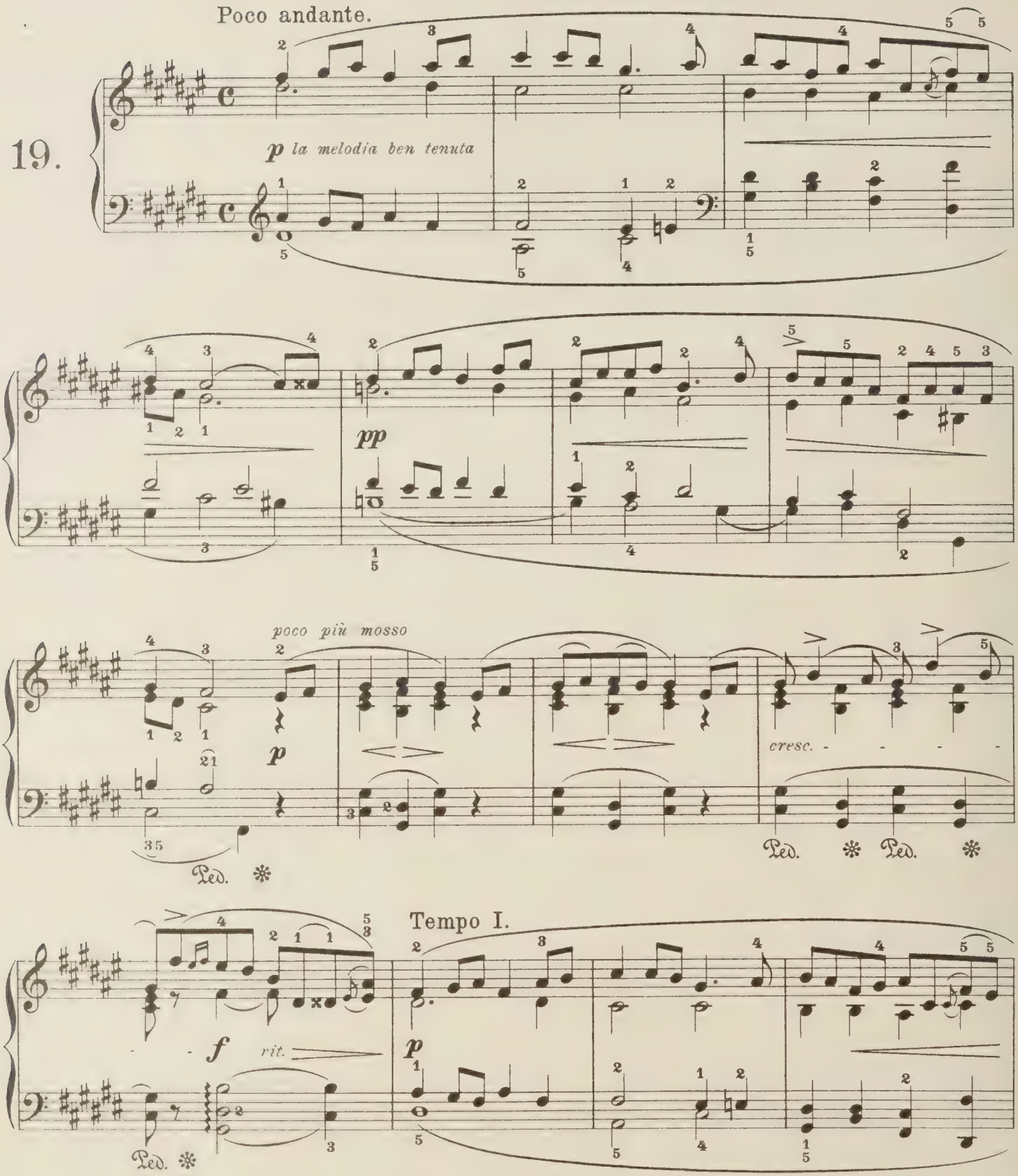

poco ritard.
a tempo
poco rit.
a tempo
poco ritard.
a tempo
rit.

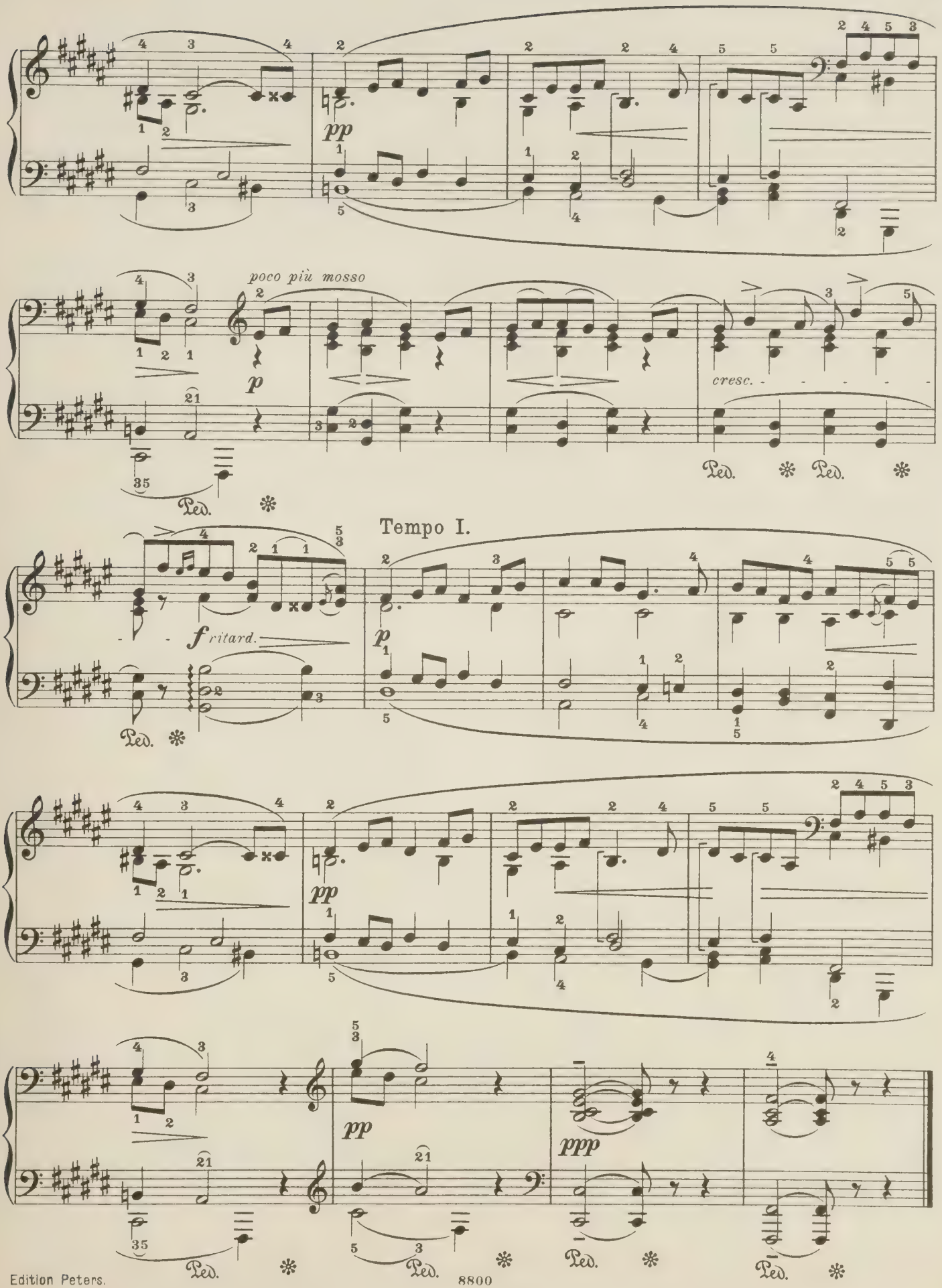
In der Heimat.

Dans mon pays. — In my native country.

I Hjemmet.

19.

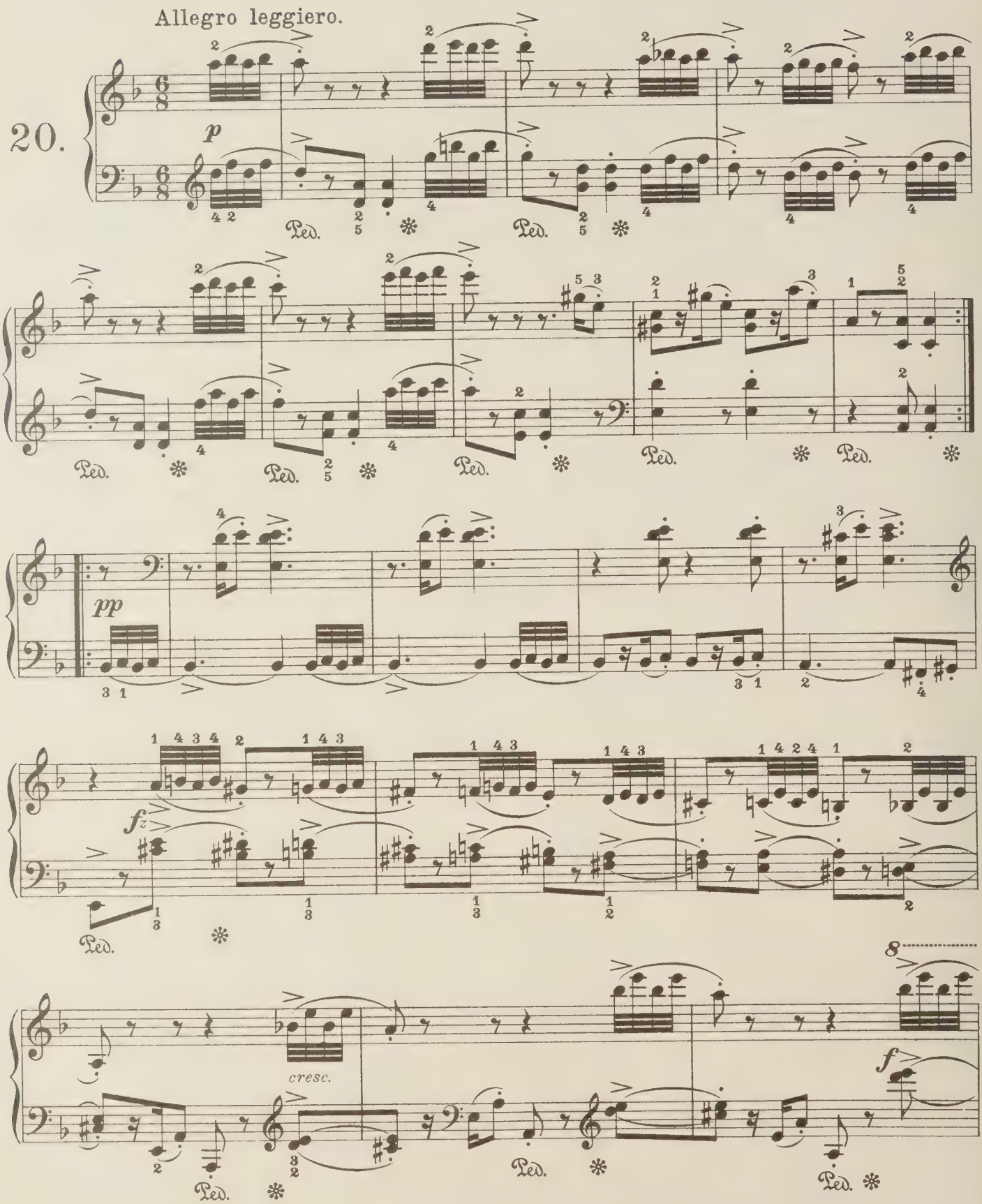


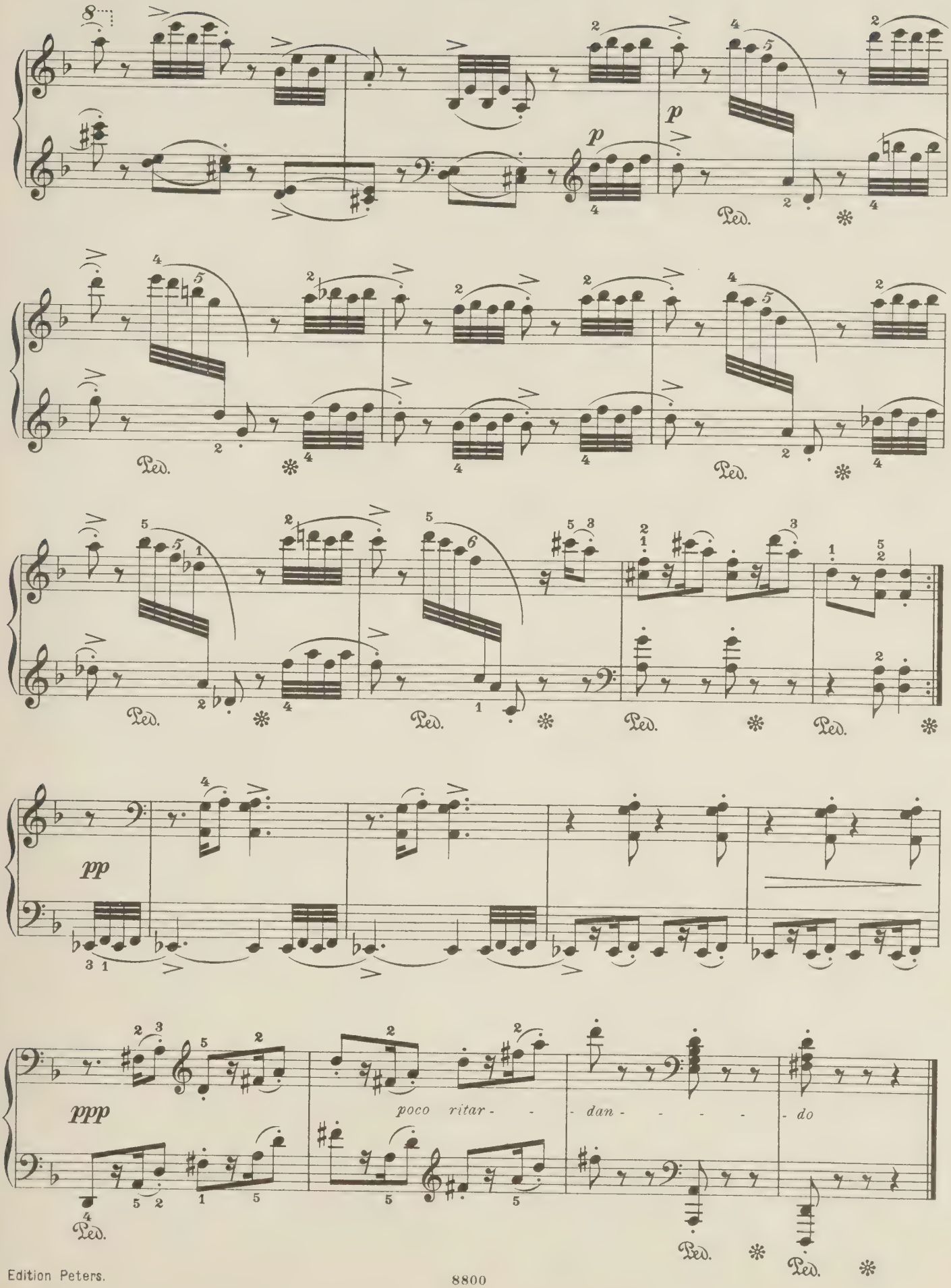

pp
poco più mosso
p
cresc.
Ped.
Tempo I.
f ritard.
ppp

Vöglein.

Oisillon. — Little bird.

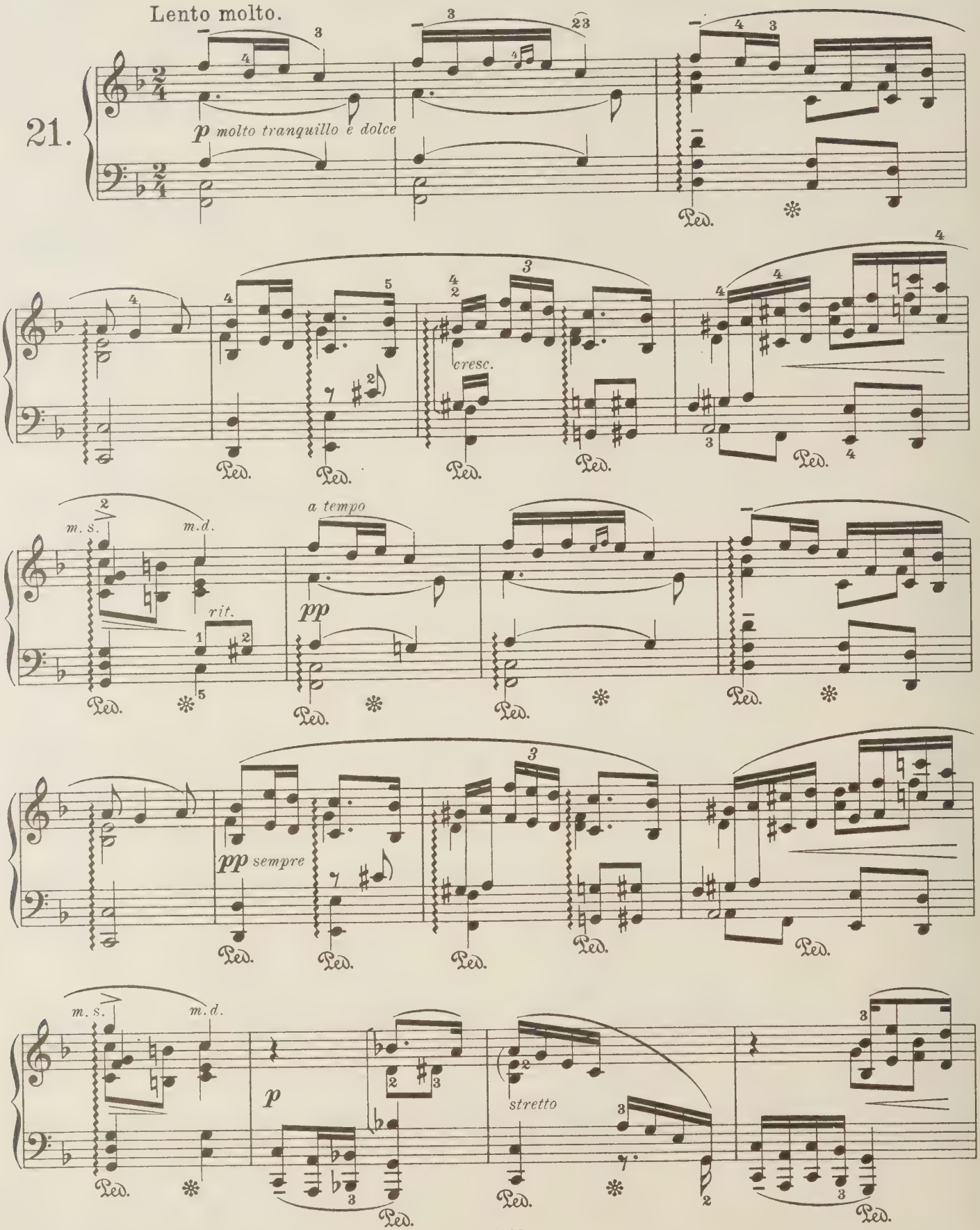
Liden Fugl.

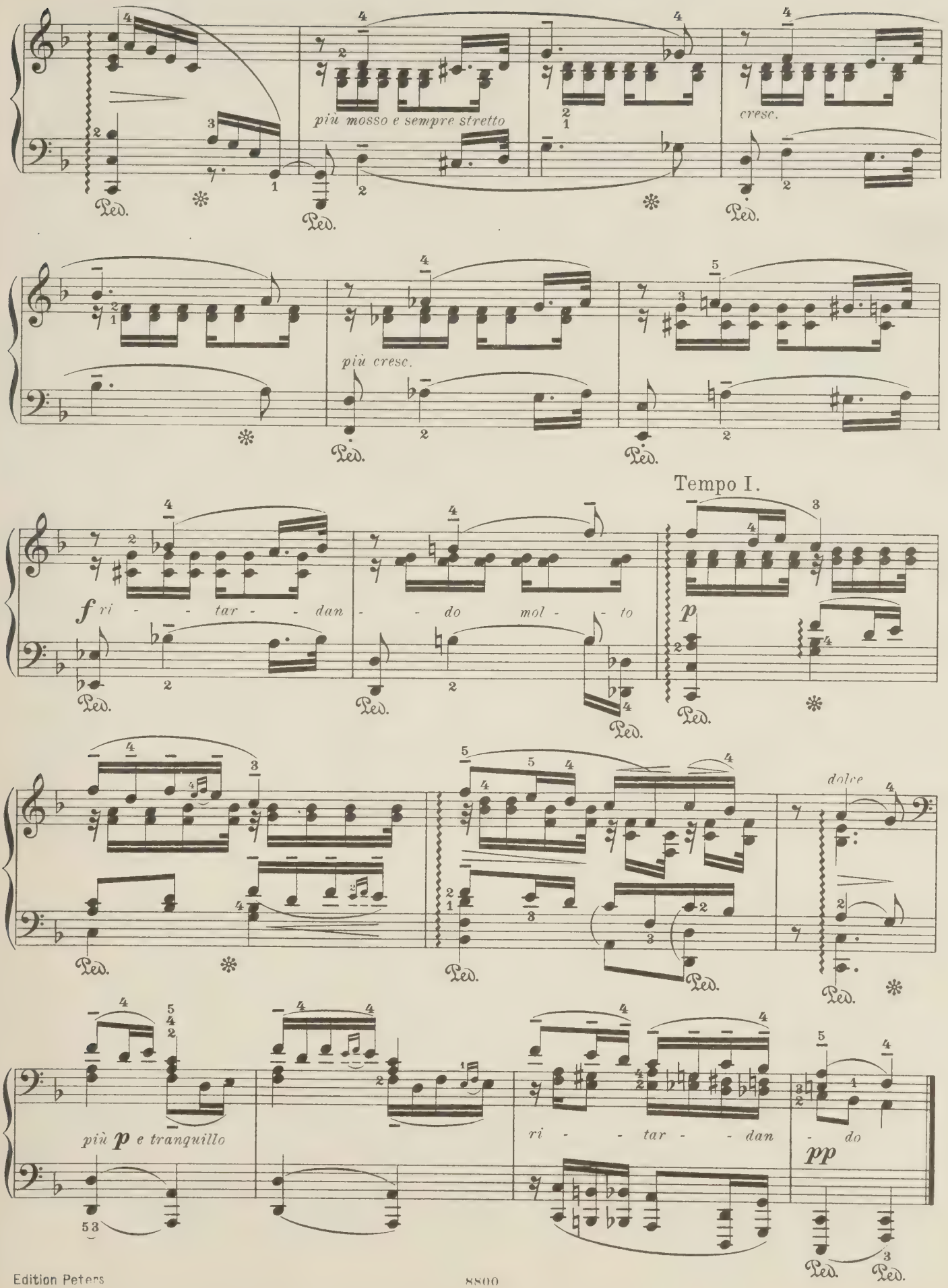



p
p
Ped.
pp
ppp
poco ritar - - - dan - - - - - do

Erotik.

Poème érotique. — Erotikon.

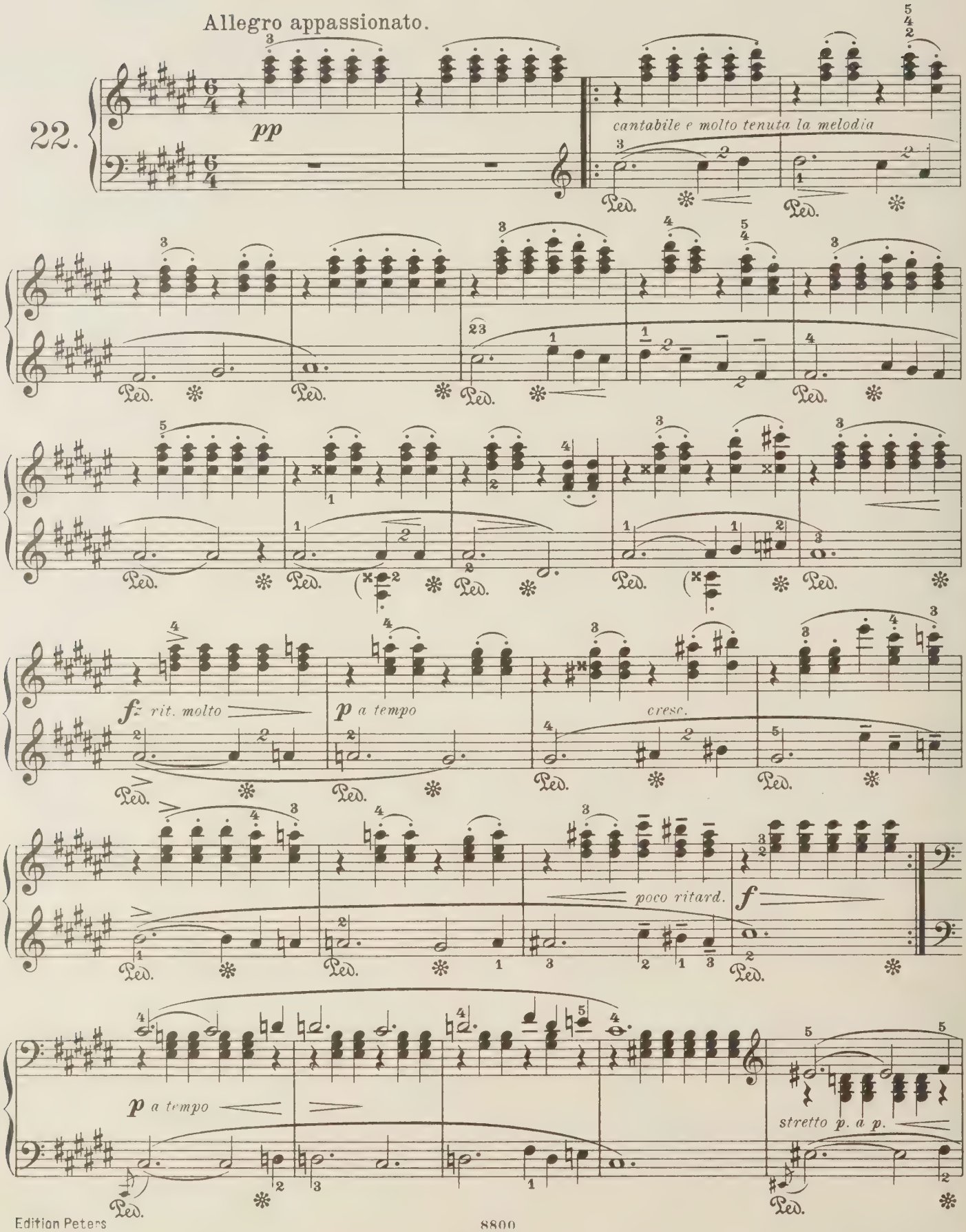


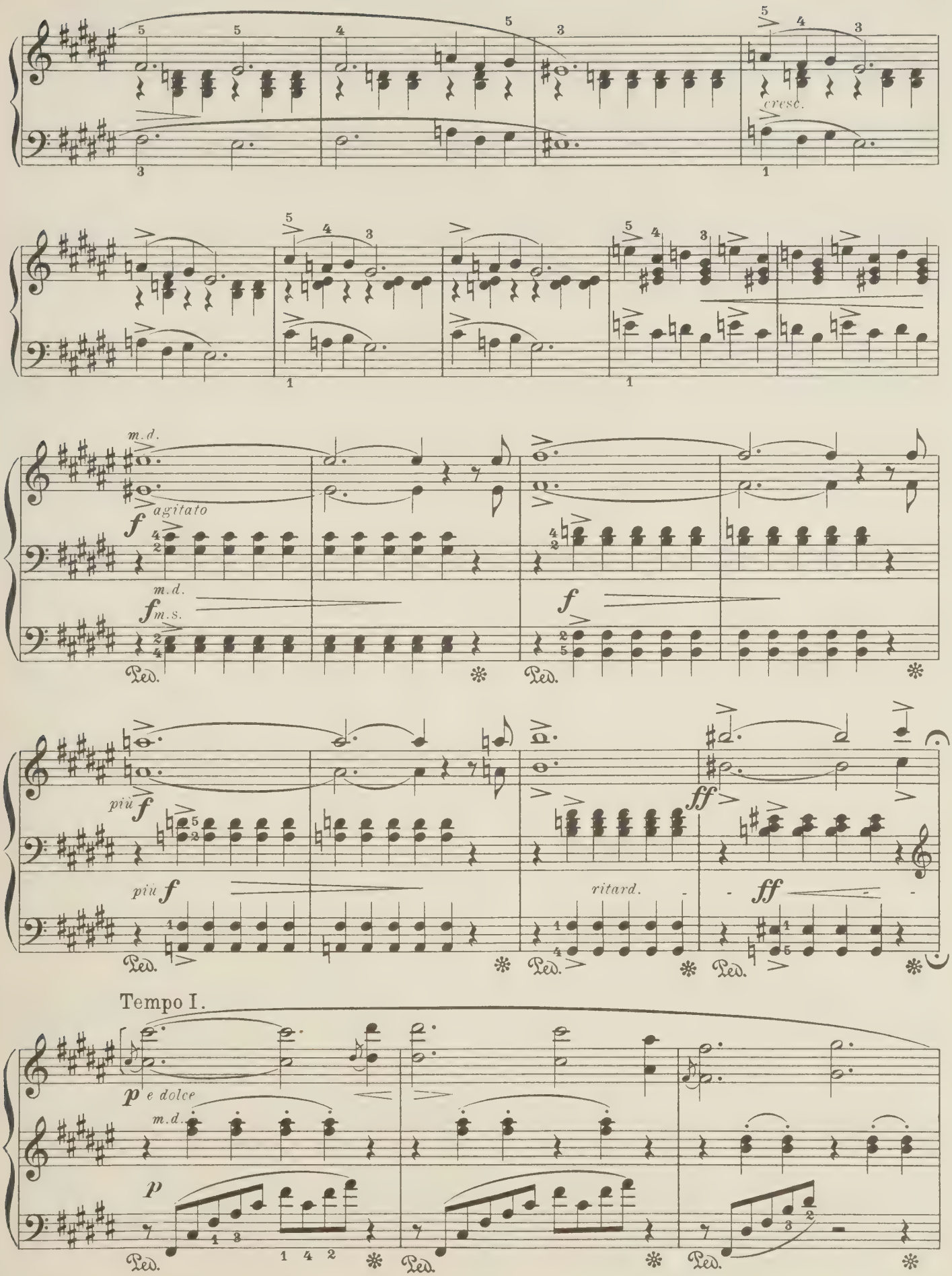

più mosso e sempre stretto
cresc.
più cresc.
Tempo I.
f ri - - tar - - dan - - do mol - - to
p
dolce
più p e tranquillo
ri - - tar - - dan - do
pp
Ped.

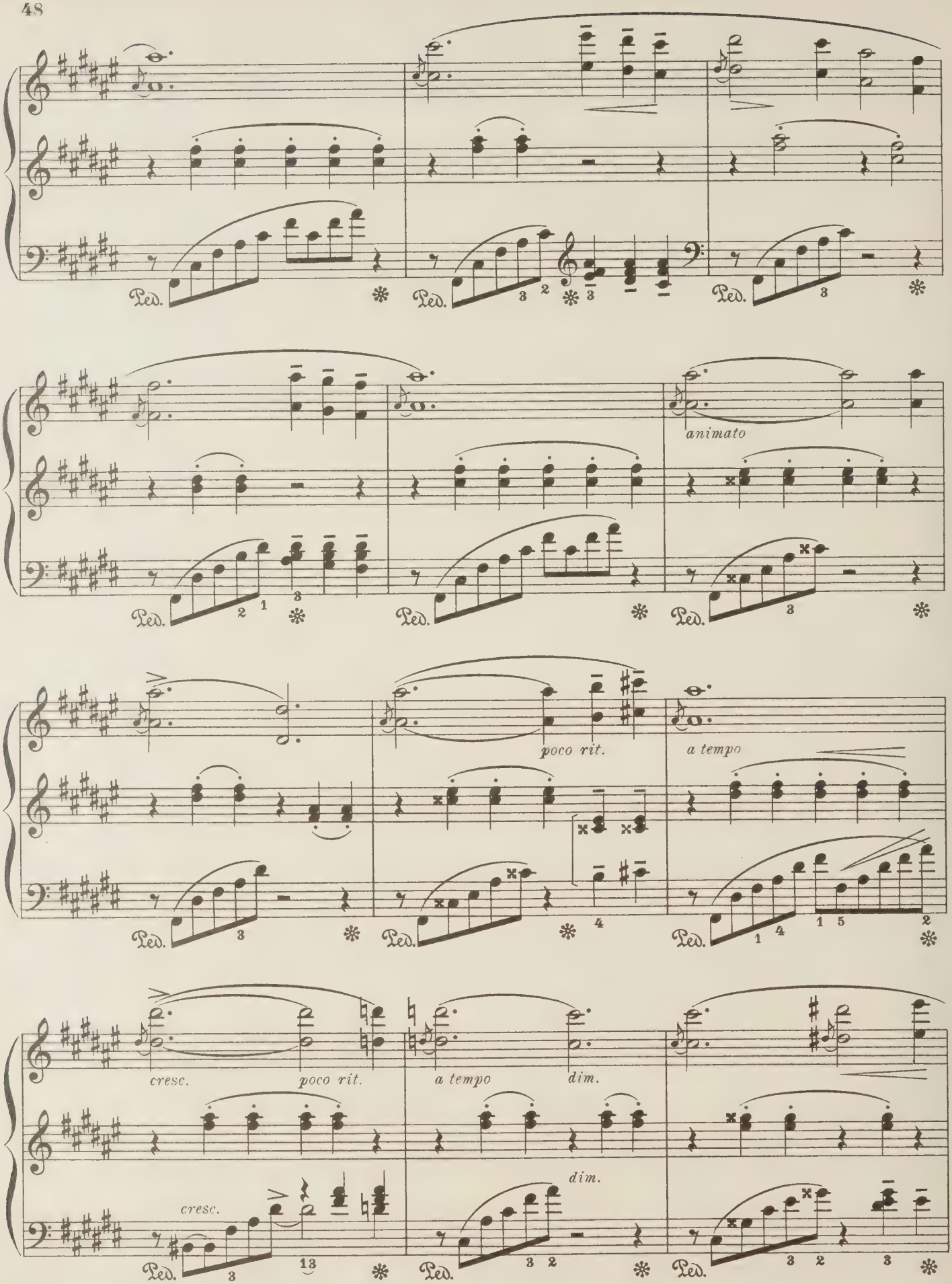
An den Frühling.

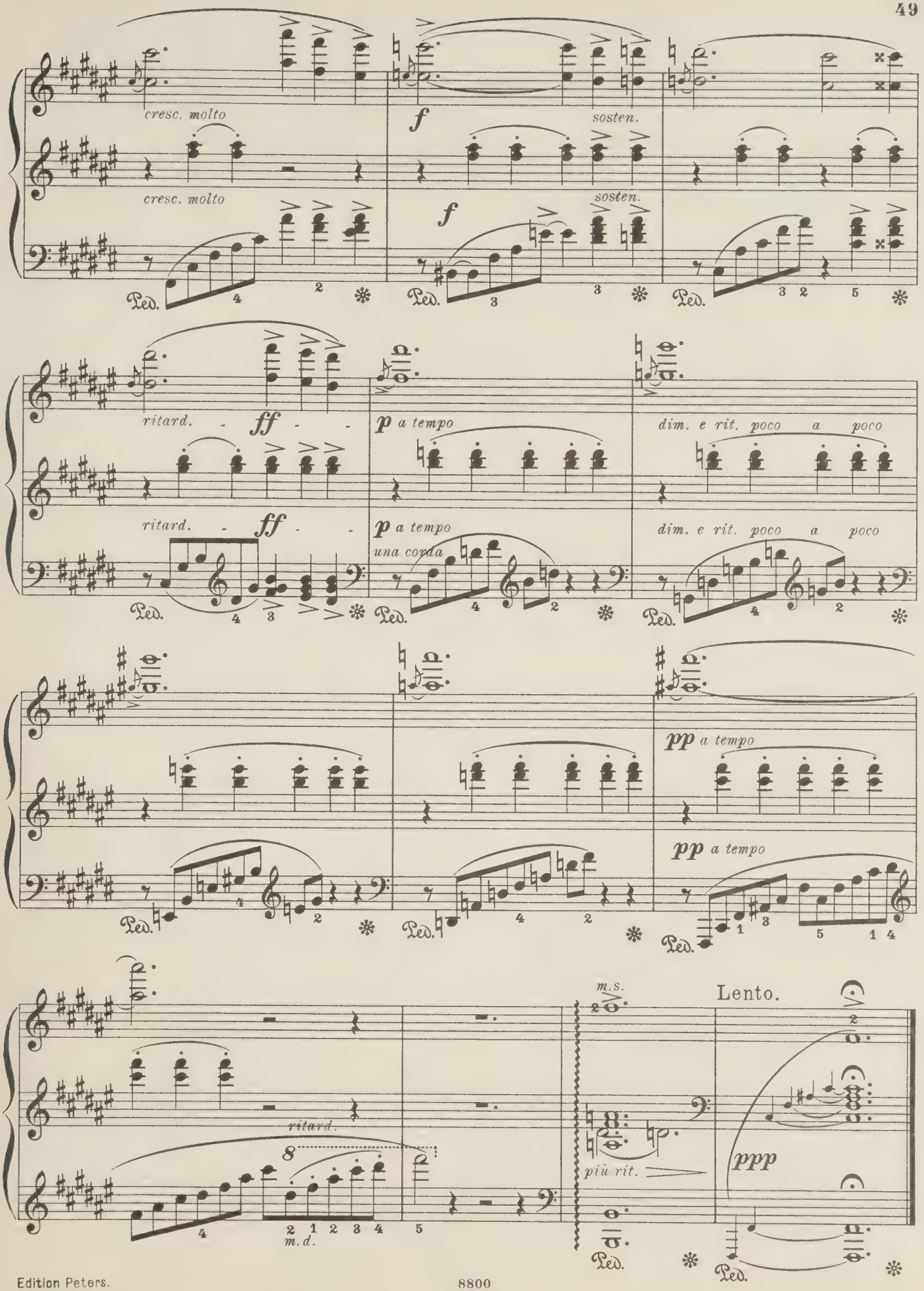
Au printemps. — To the spring.

Til Foråret.




cresc.
m.d.
agitato
m.s.
ritard.
Tempo I.
e dolce


animato
poco rit.
a tempo
cresc.
poco rit.
a tempo
dim.
cresc.
dim.


cresc. molto
cresc. molto
f
sosten.
f
sosten.
ritard.
ff
ritard.
ff
p a tempo
una corda
p a tempo
una corda
dim. e rit. poco a poco
dim. e rit. poco a poco
pp a tempo
pp a tempo
ritard.
m.d.
m.s.
più rit.
Lento.
ppp
Ped.

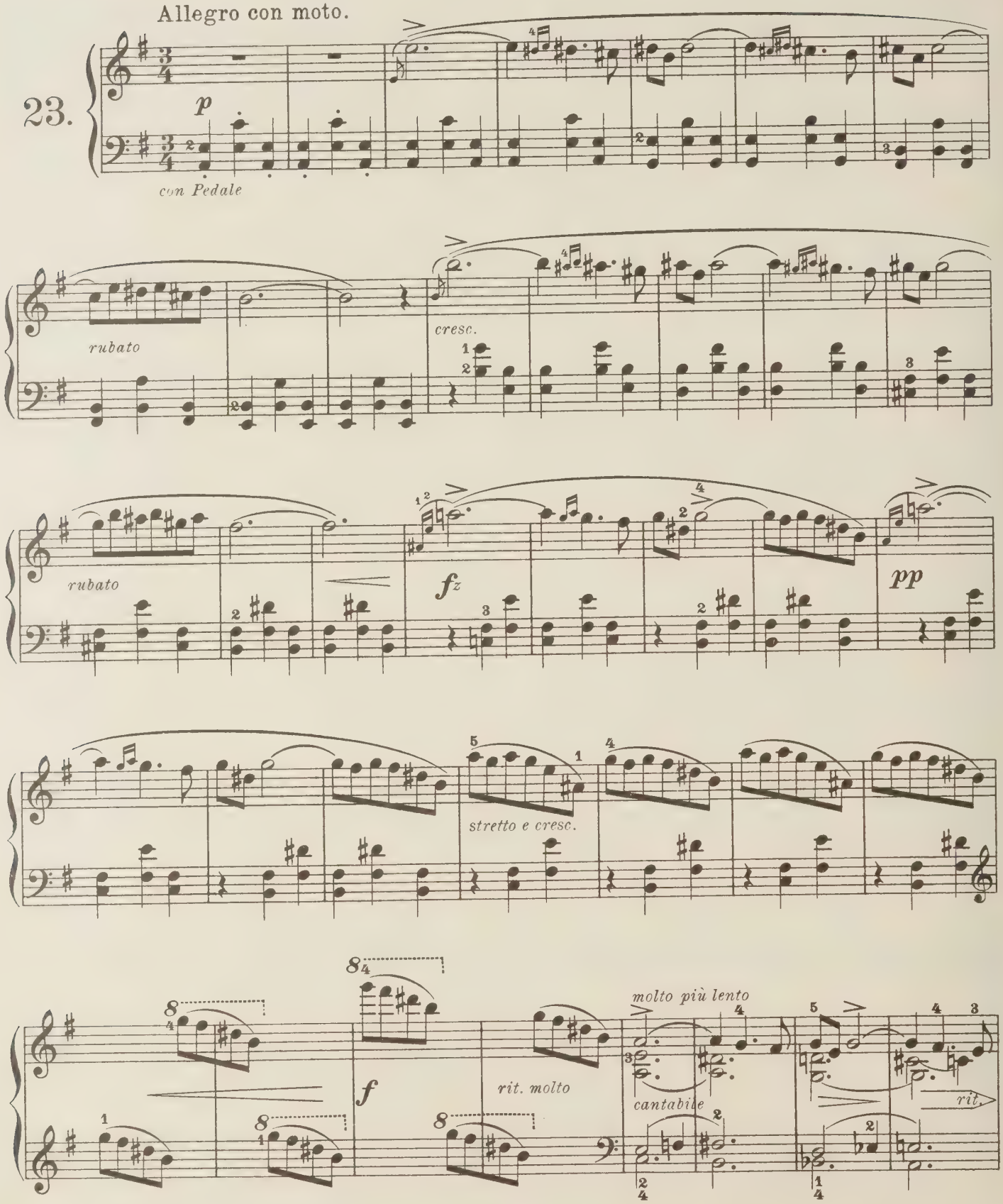
Fräulein Elisabeth Hornemann gewidmet.

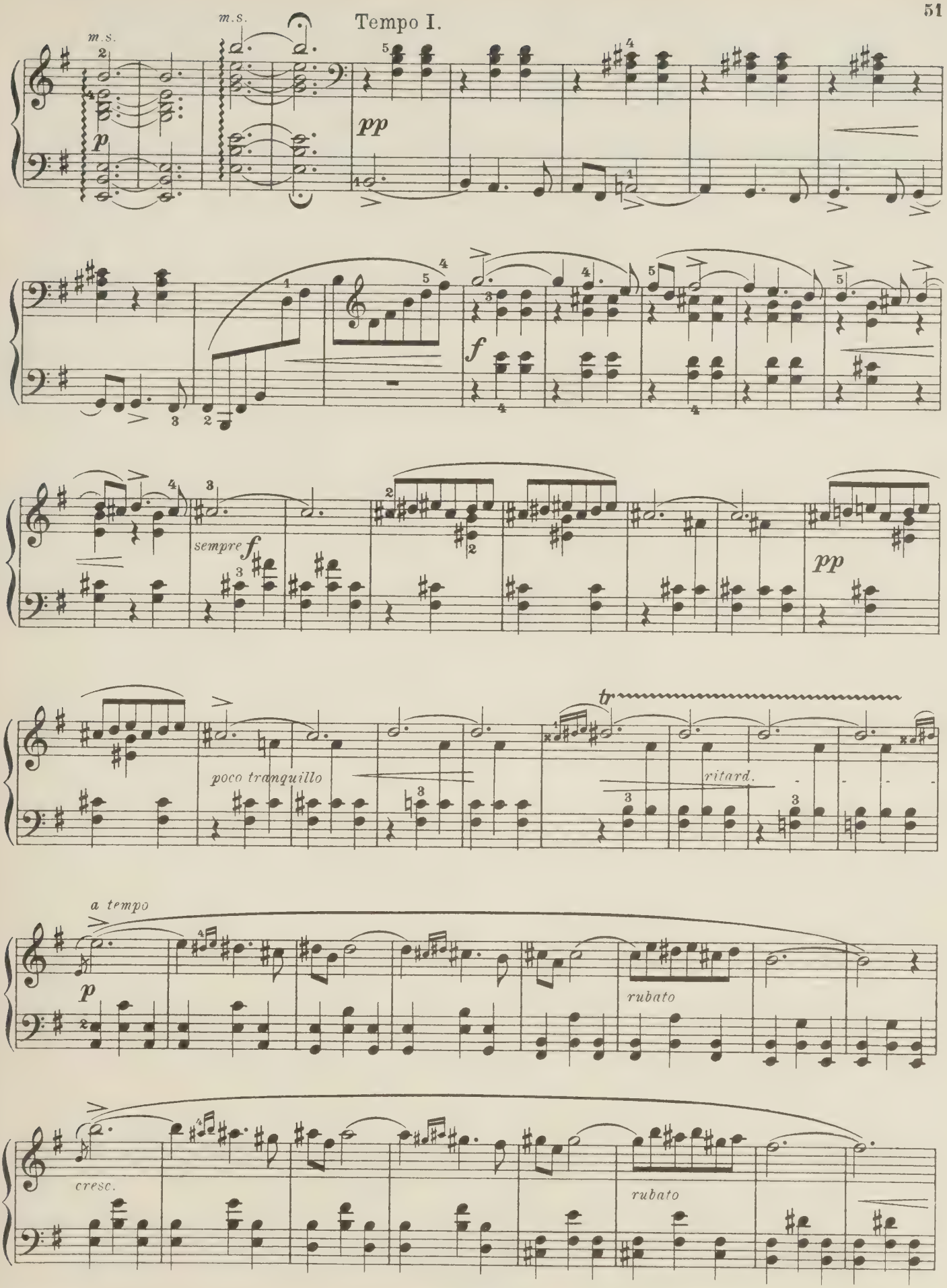
Valse - Impromptu.

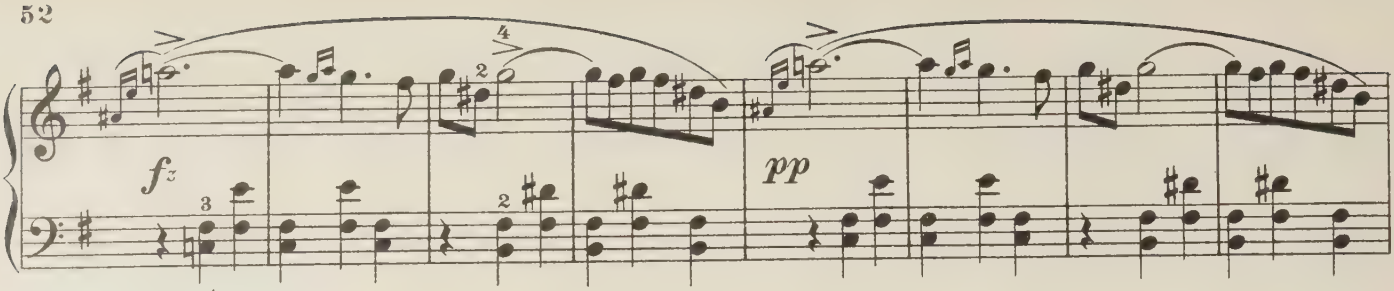
Opus 47.
(№ 23 - 29.)

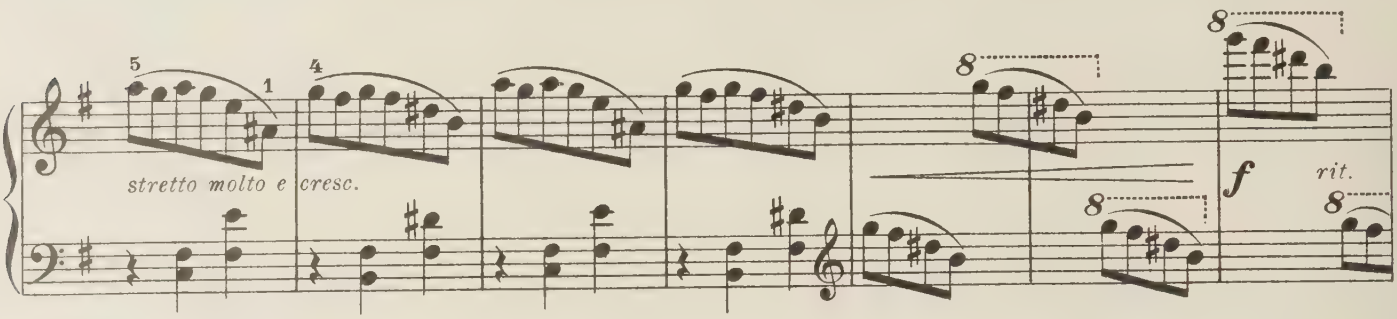
Allegro con moto.

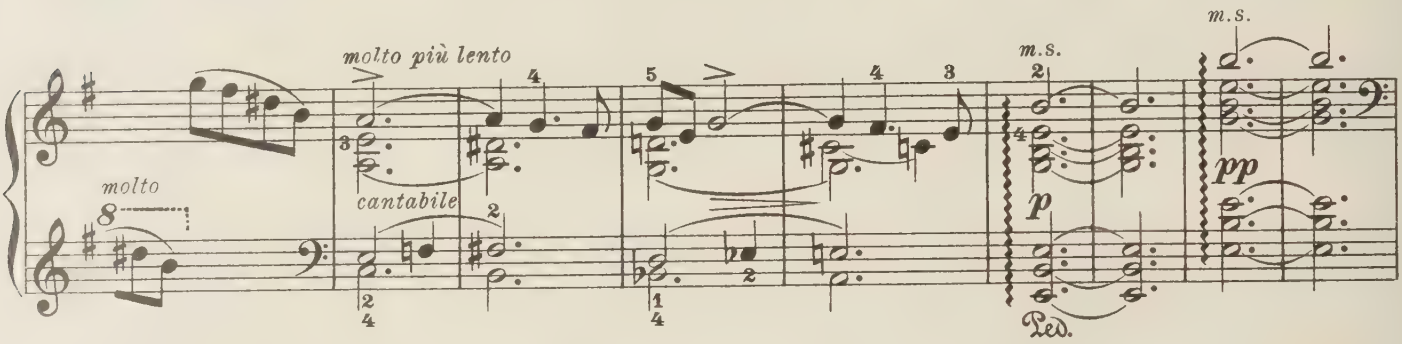
23.



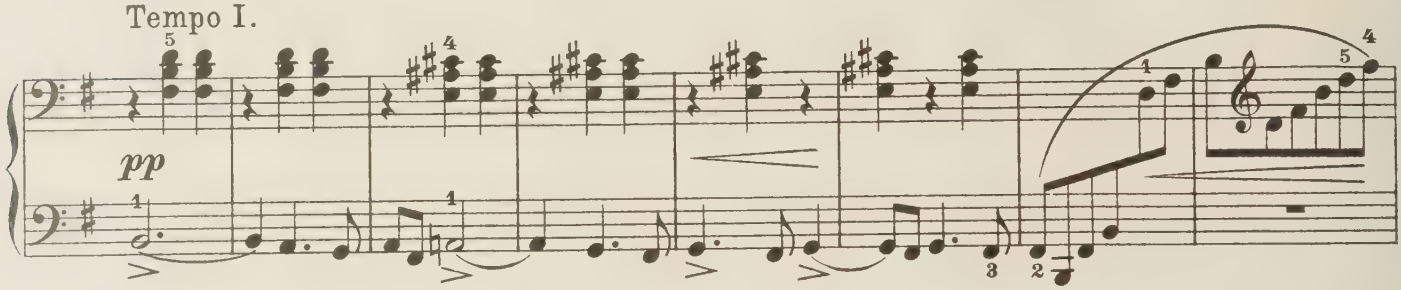

m.s.
m.s.
Tempo I.
p
pp
f
sempre f
pp
poco tranquillo
tr
ritard.
a tempo
p
rubato
cresc.
rubato

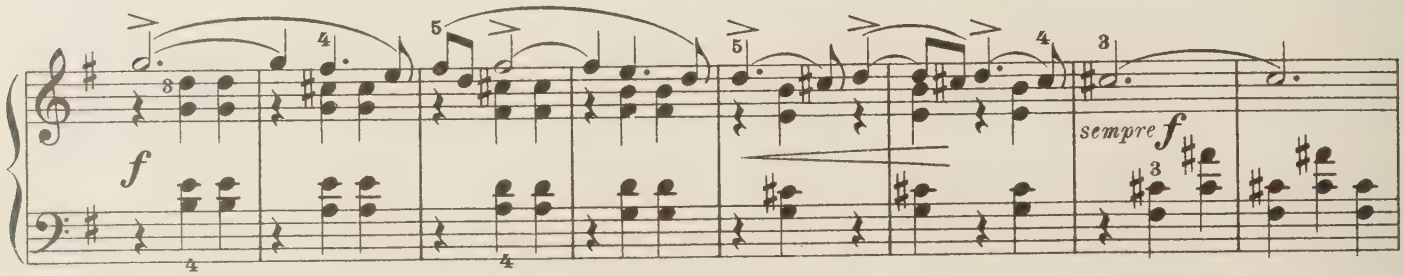

fz
pp

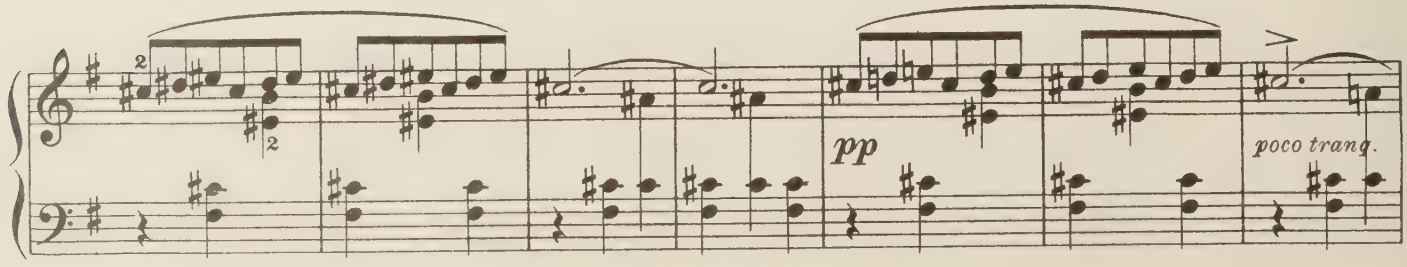

stretto molto e cresc.
f
rit.

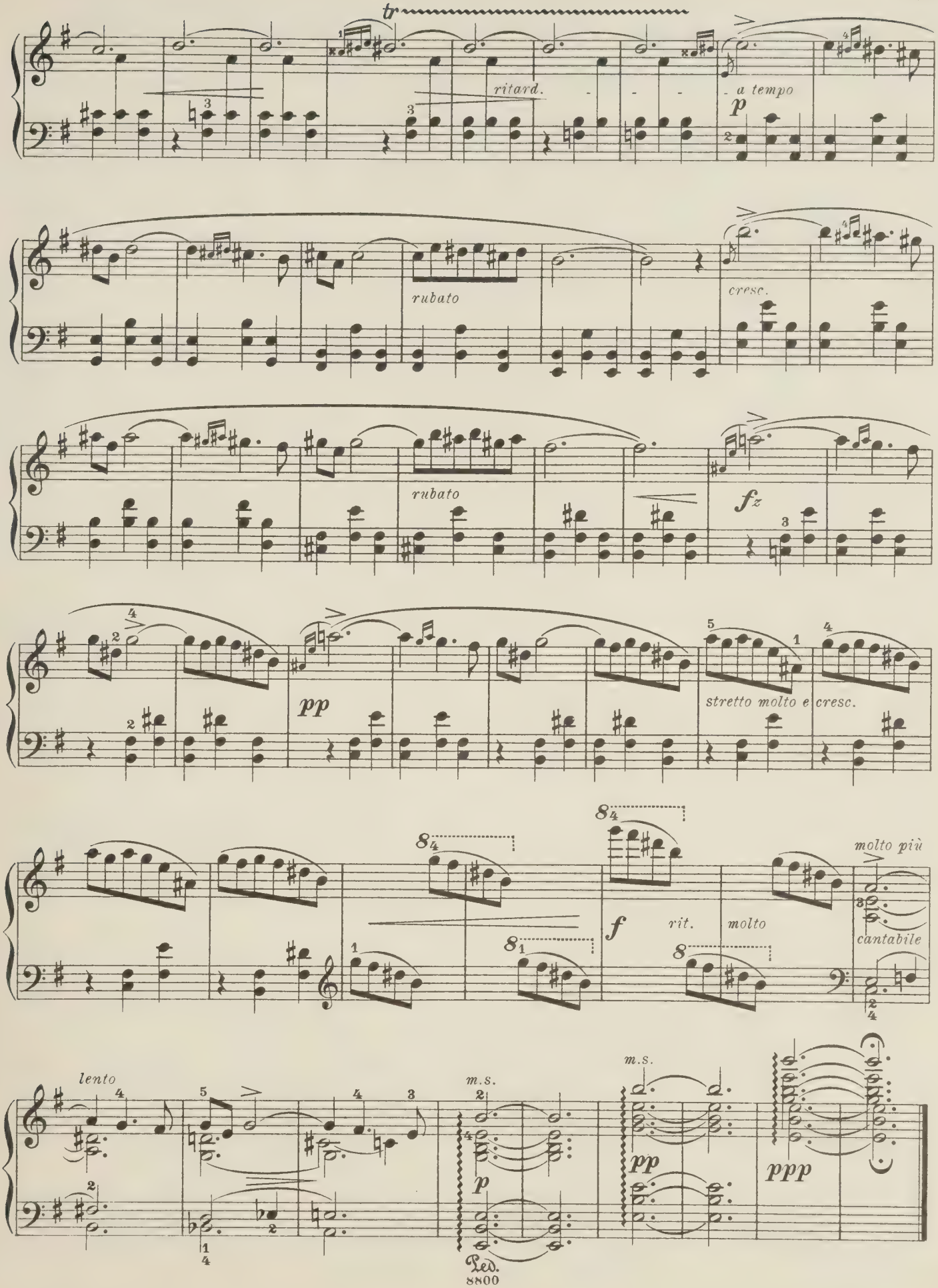

molto
molto più lento
cantabile
m.s.
p
m.s.
pp
Ped.

Tempo I.


pp


f
sempre f


pp
poco tranq.

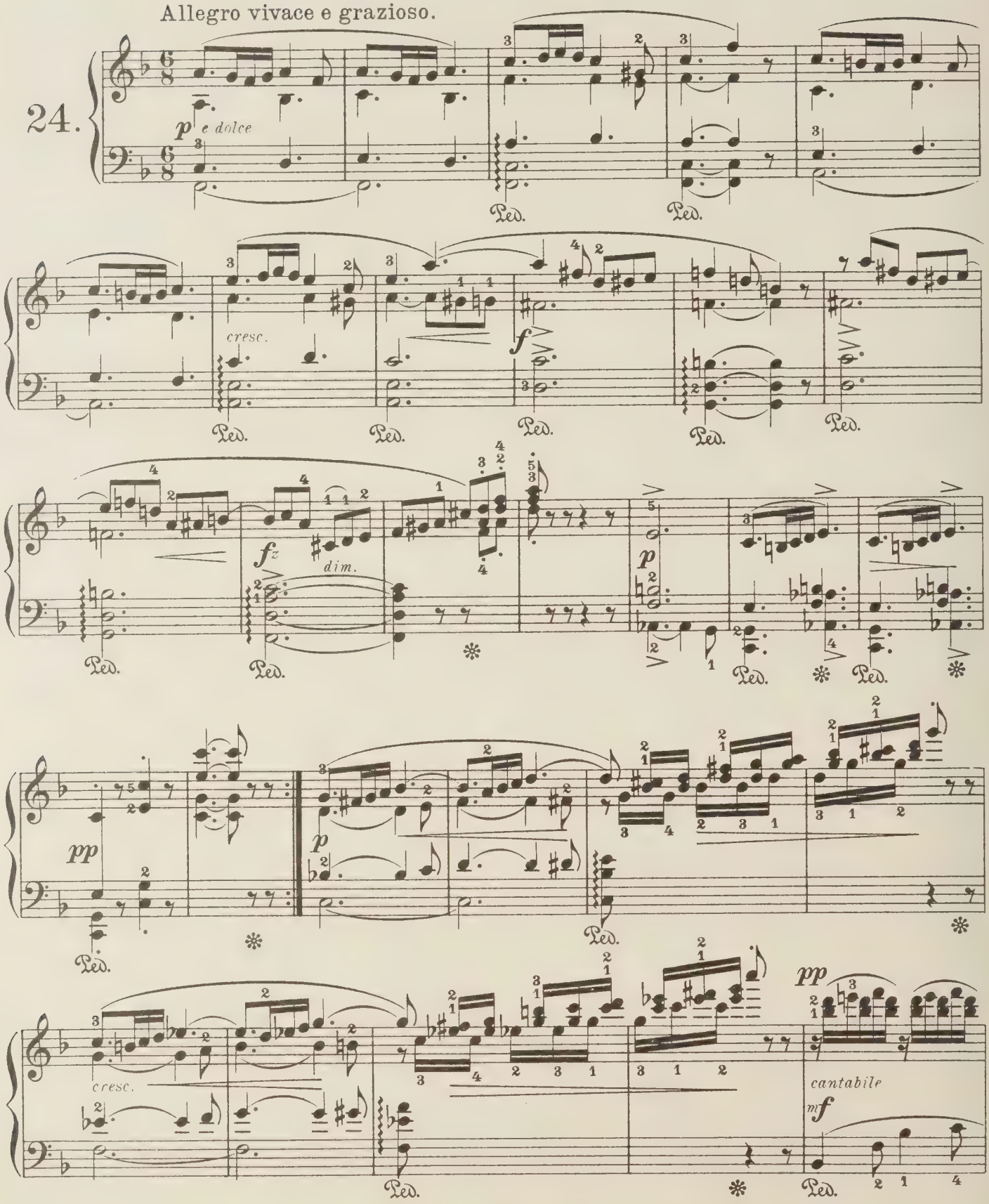

tr
ritard.
a tempo
p
rubato
cresc.
rubato
fz
pp
stretto molto e cresc.
molto più
f
rit.
molto
cantabile
lento
m.s.
p
m.s.
pp
ppp
Ped.
8800

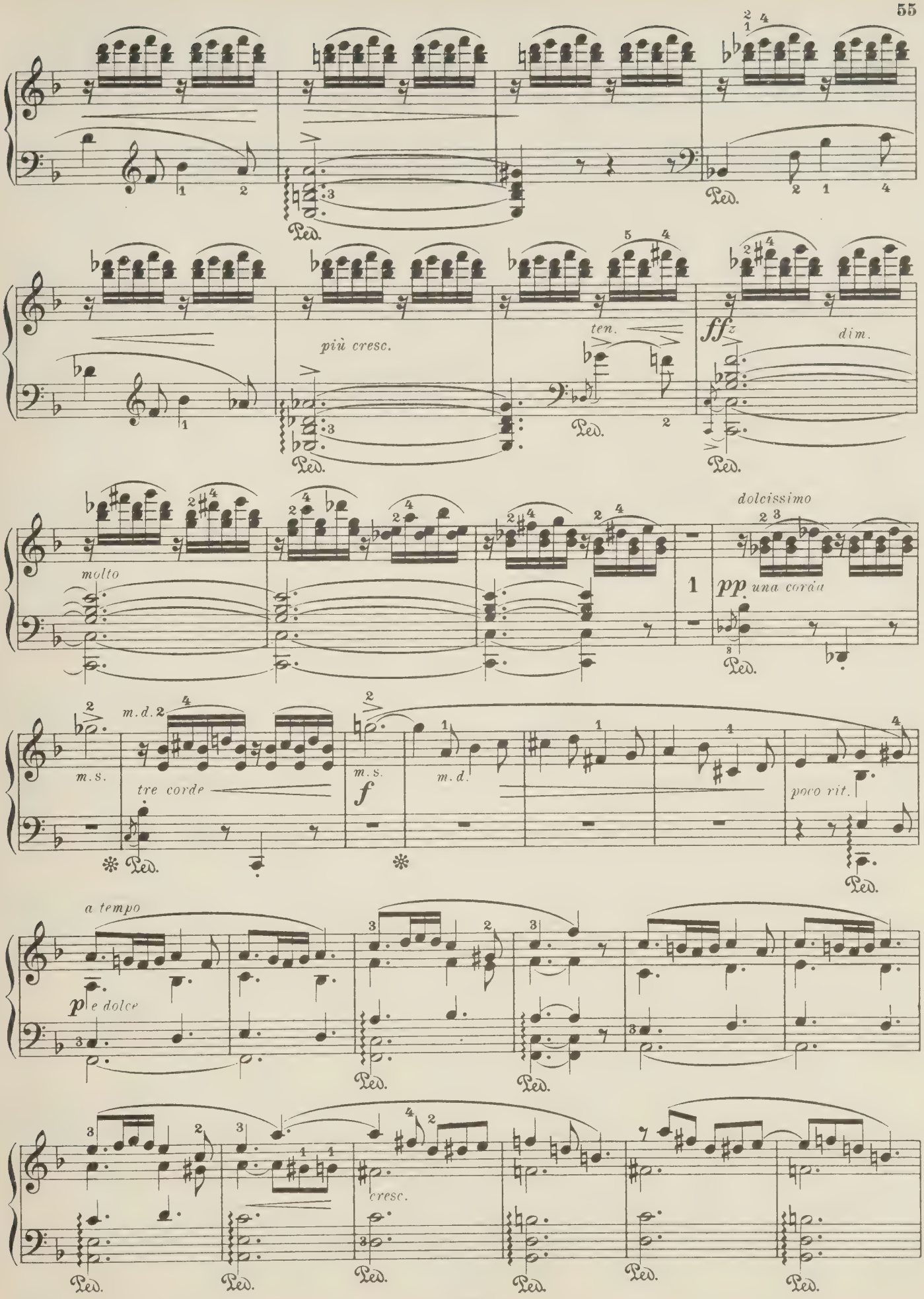
Albumblatt.

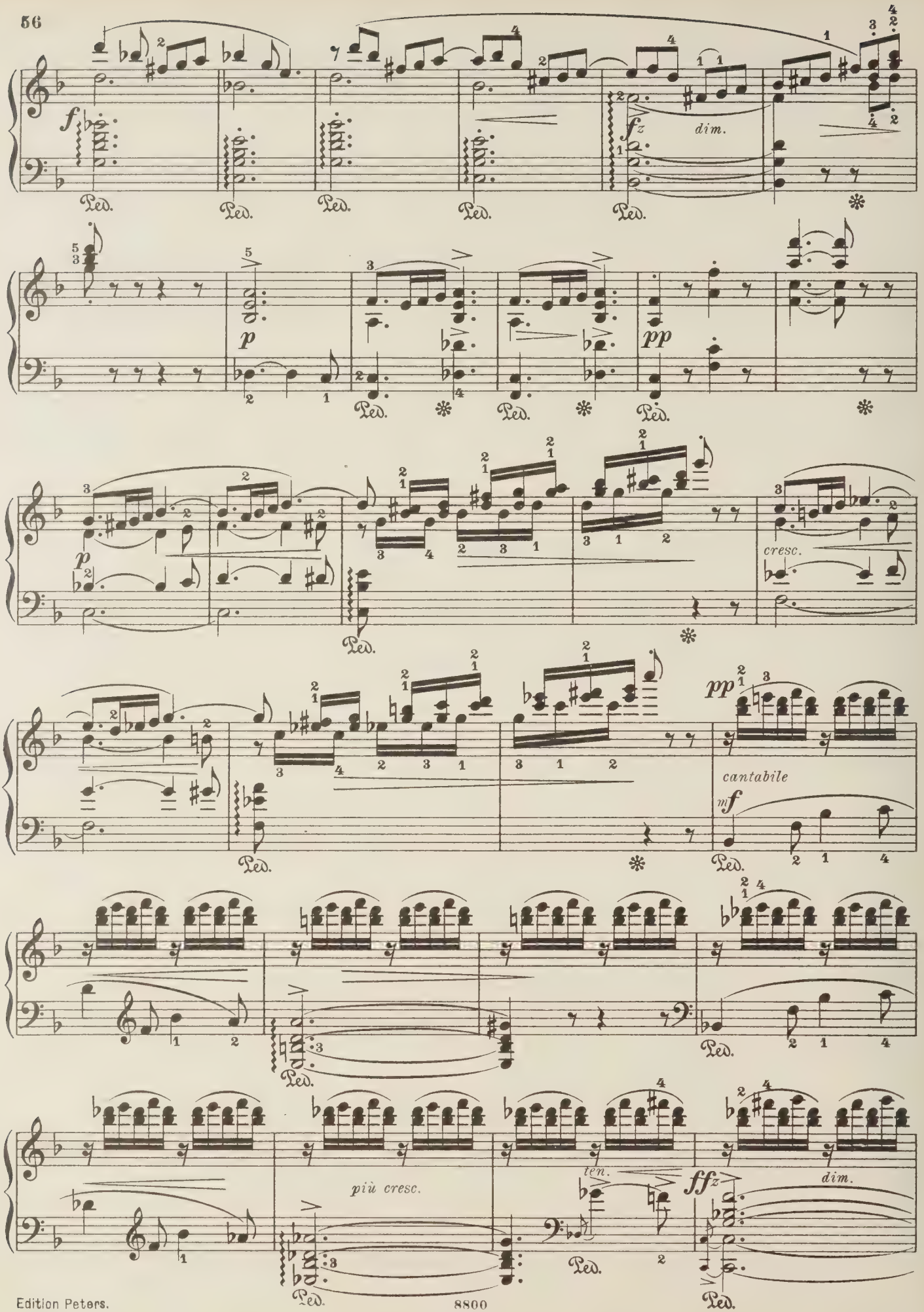
Feuille d' Album. — Album - leaf. Albumblad.

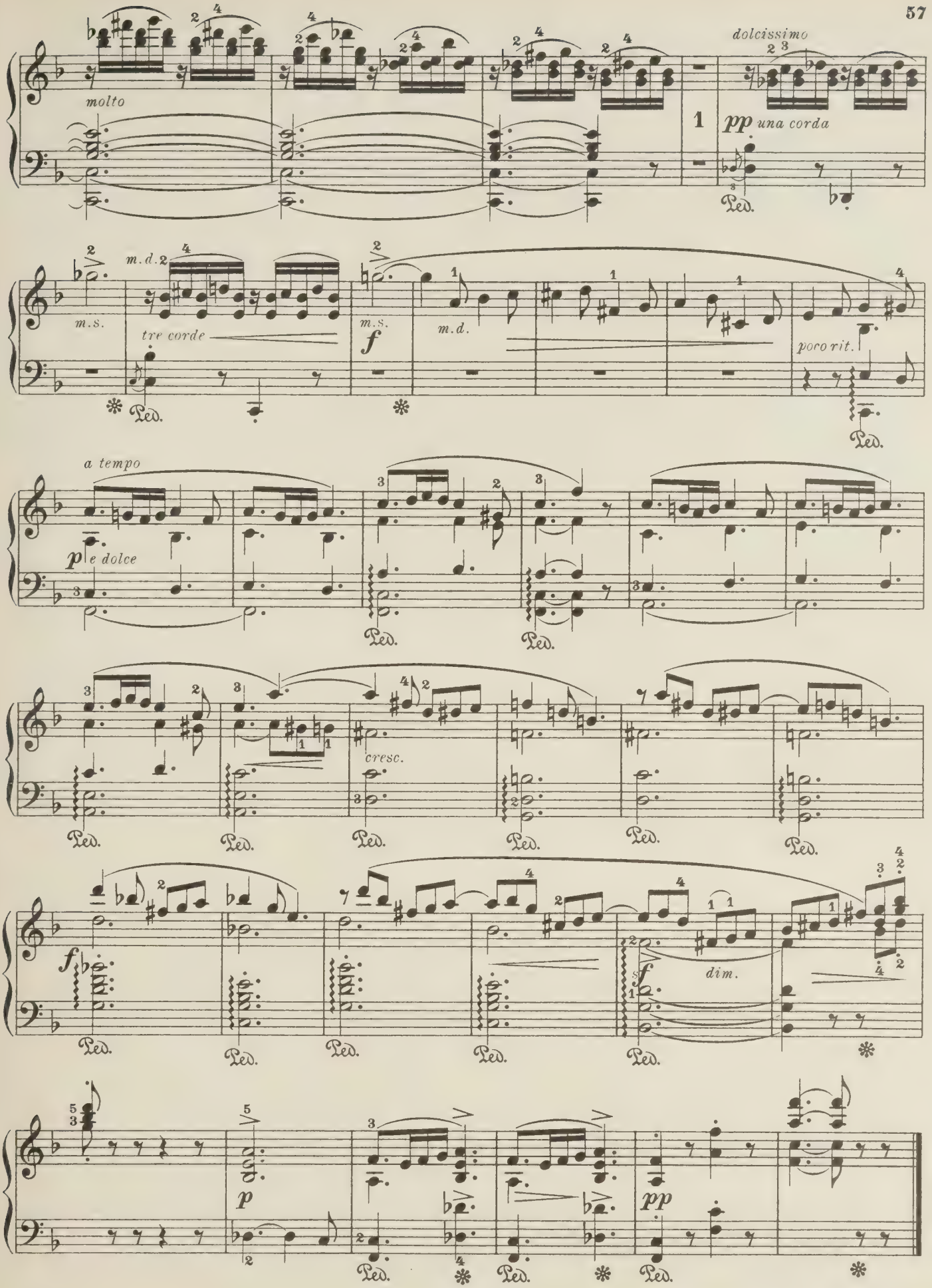
Allegro vivace e grazioso.

24.

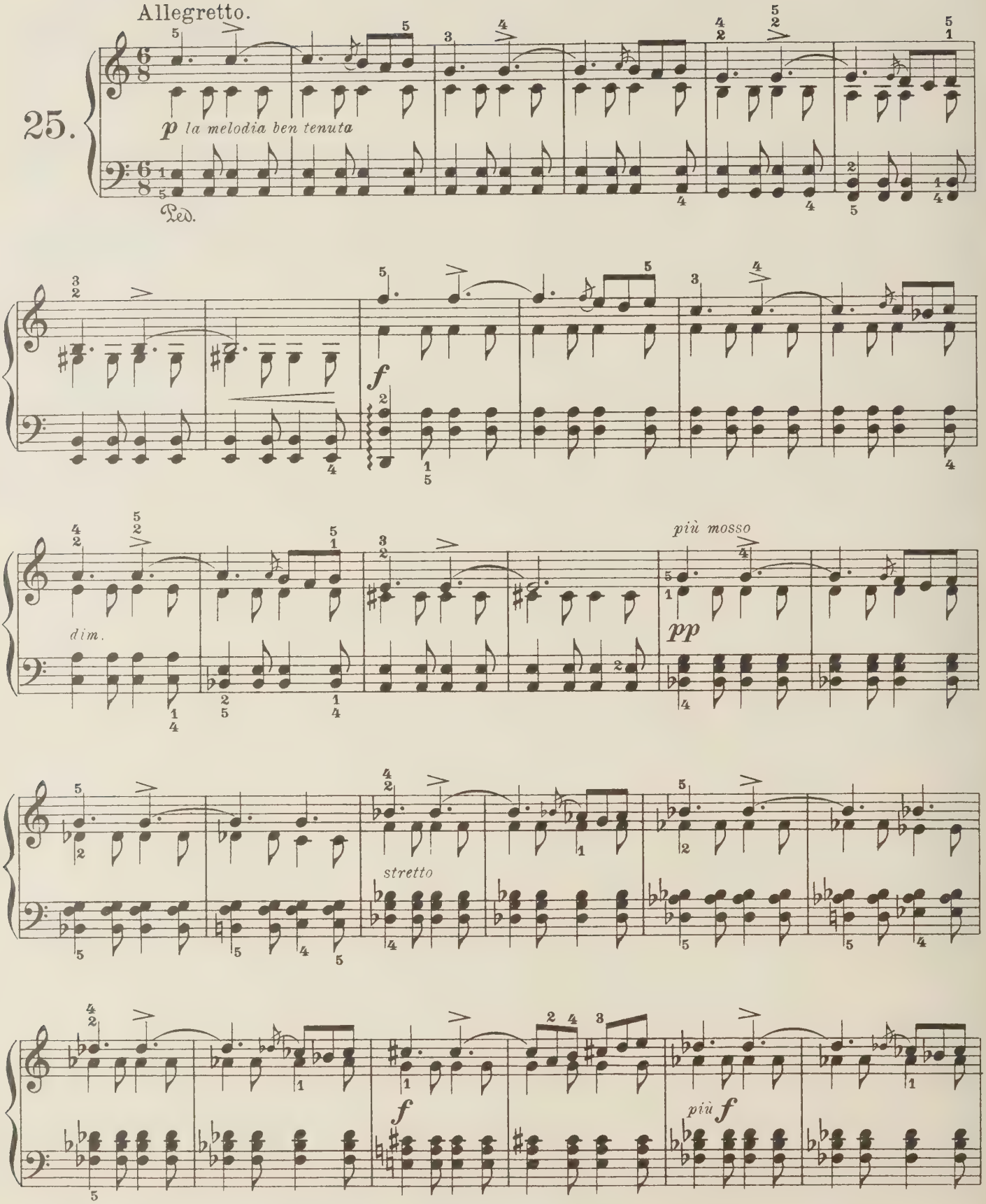


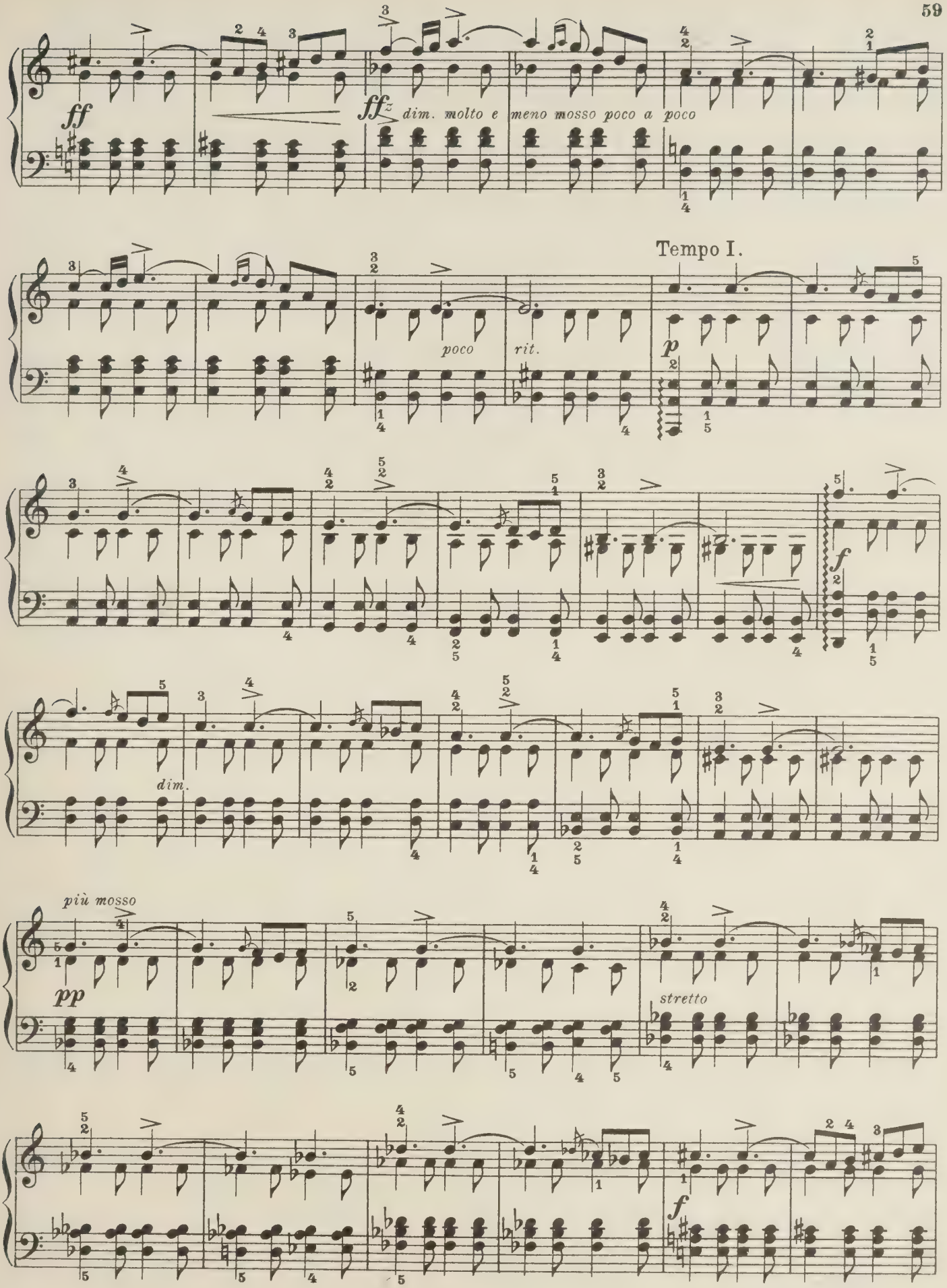

più cresc.
ten.
ff
dim.
molto
dolcissimo
pp una corda
m.s.
tre corde
m.d.
f
poco rit.
a tempo
p e dolce
cresc.
Ped.

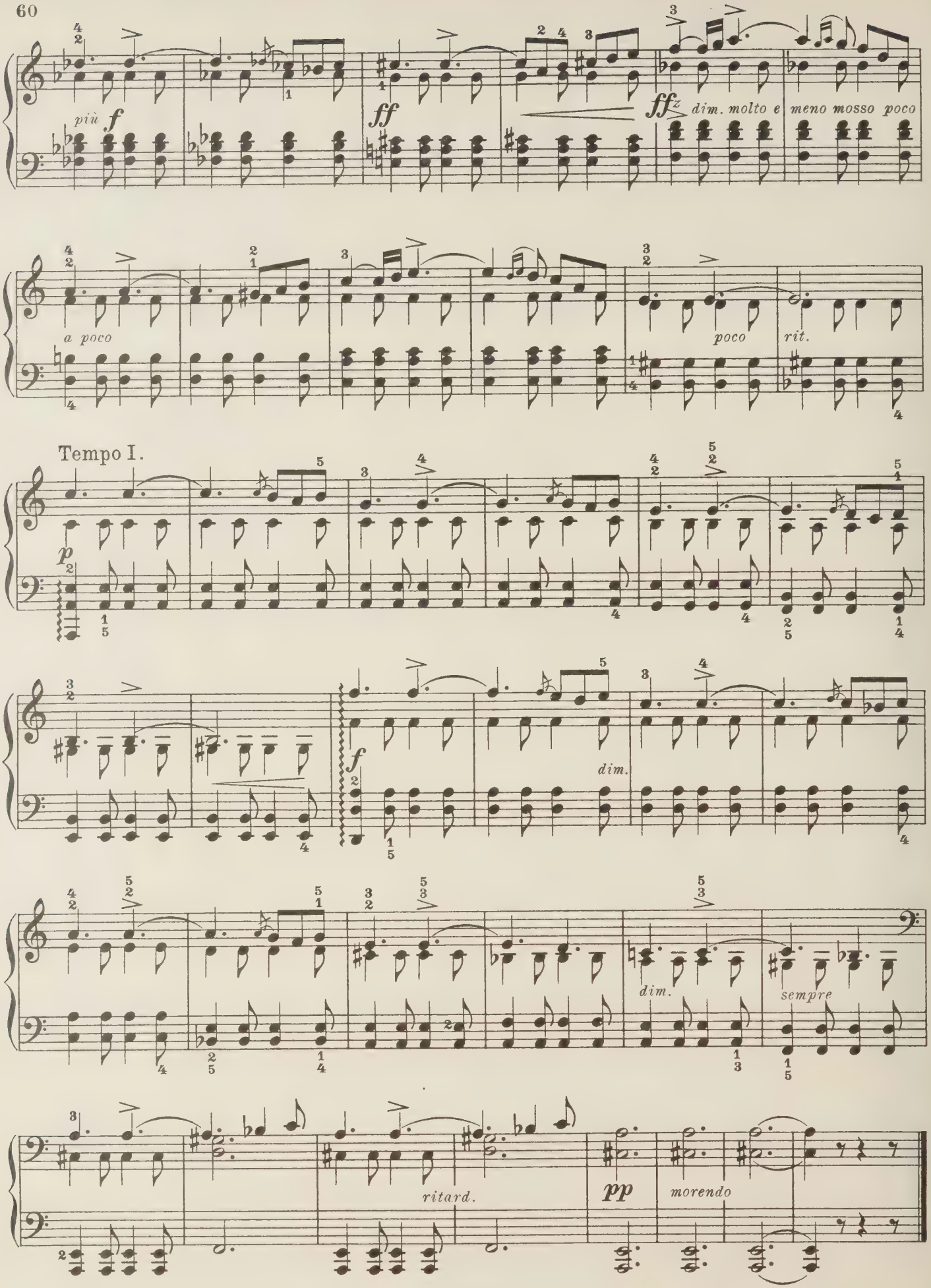

f
fz
dim.
p
pp
cresc.
cantabile
mf
più cresc.
ten.
ffz
dim.
Ped.


molto
dolcissimo
pp una corda
Ped.
m.s.
m.d.
tre corde
f
poco rit.
a tempo
p e dolce
cresc.
dim.
pp

Melodie.


Allegretto.
25.
p la melodia ben tenuta
Ped.
f
dim.
più mosso
pp
stretto
f
più f

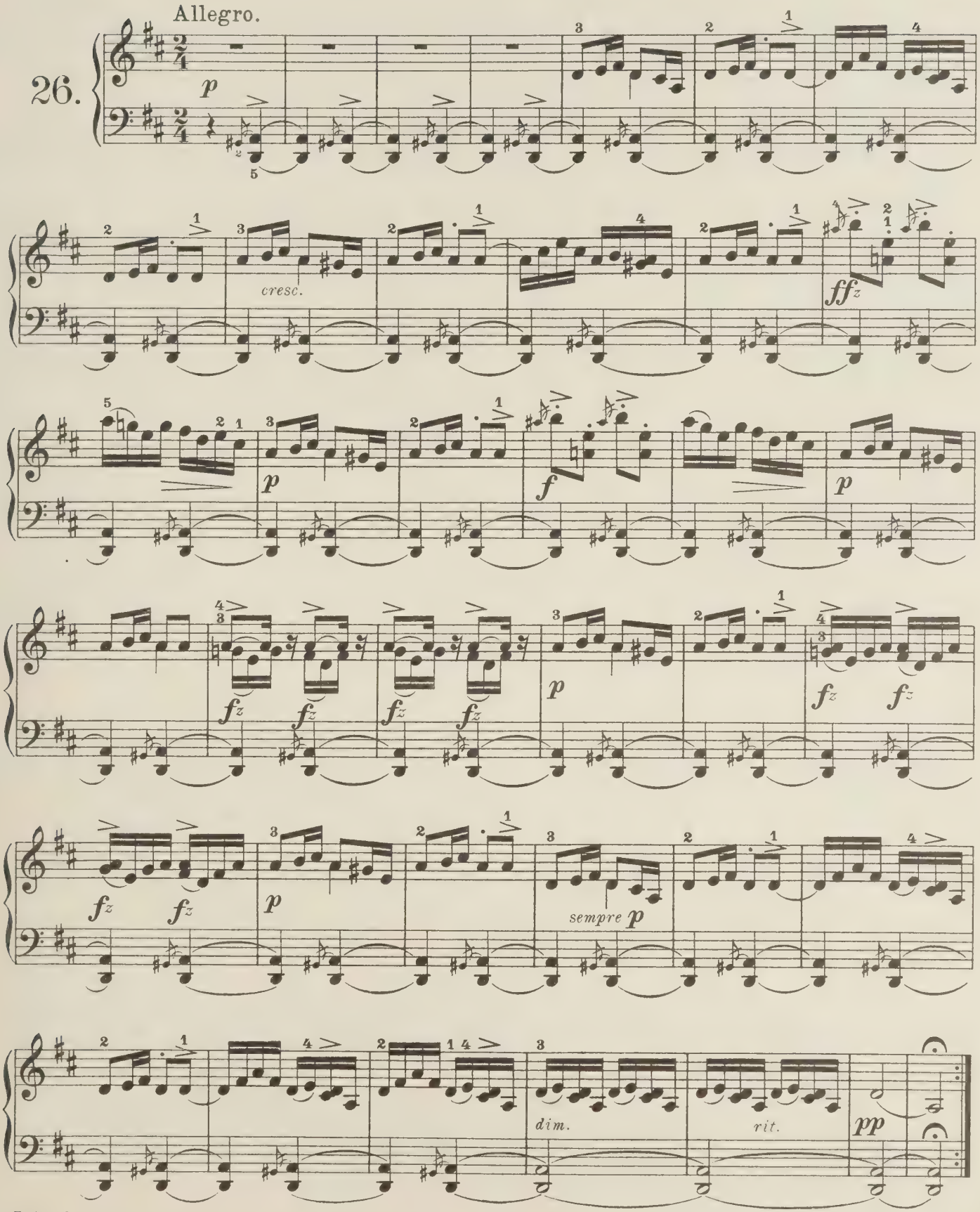

ff
ffz
dim. molto e meno mosso poco a poco
Tempo I.
poco
rit.
p
f
dim.
più mosso
pp
stretto
f


più f
ff
ffz
dim. molto e
meno mosso poco
a poco
poco
rit.
Tempo I.
p
f
dim.
dim.
sempre
ritard.
pp
morendo

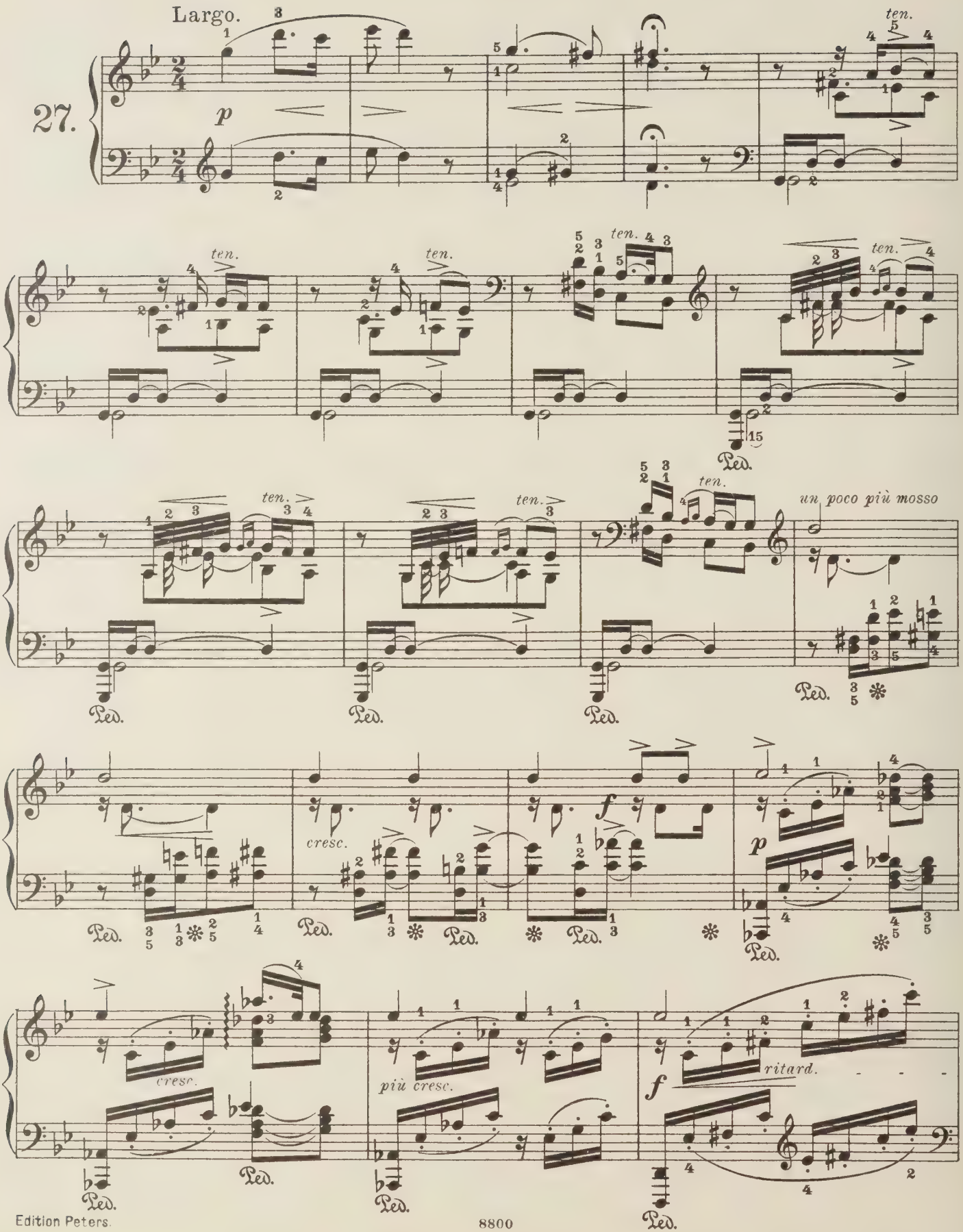
Halling.

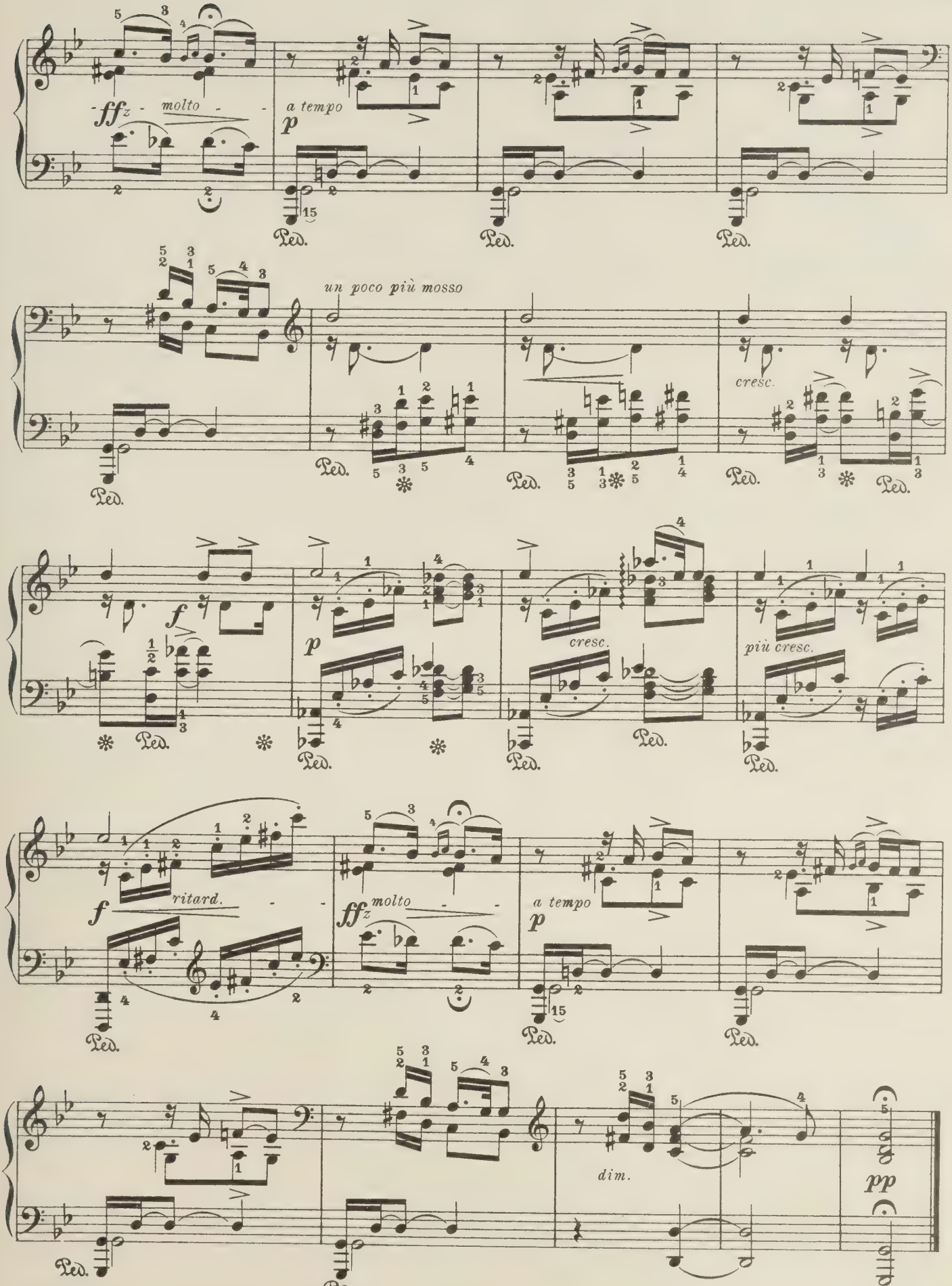
Norwegischer Tanz.

Danse norwégienne. — Norwegian dance.



Melancholie.




ff molto
a tempo
p
un poco più mosso
cresc.
f
p
cresc.
più cresc.
f ritard.
ff molto
a tempo
p
dim.
pp
Ped.

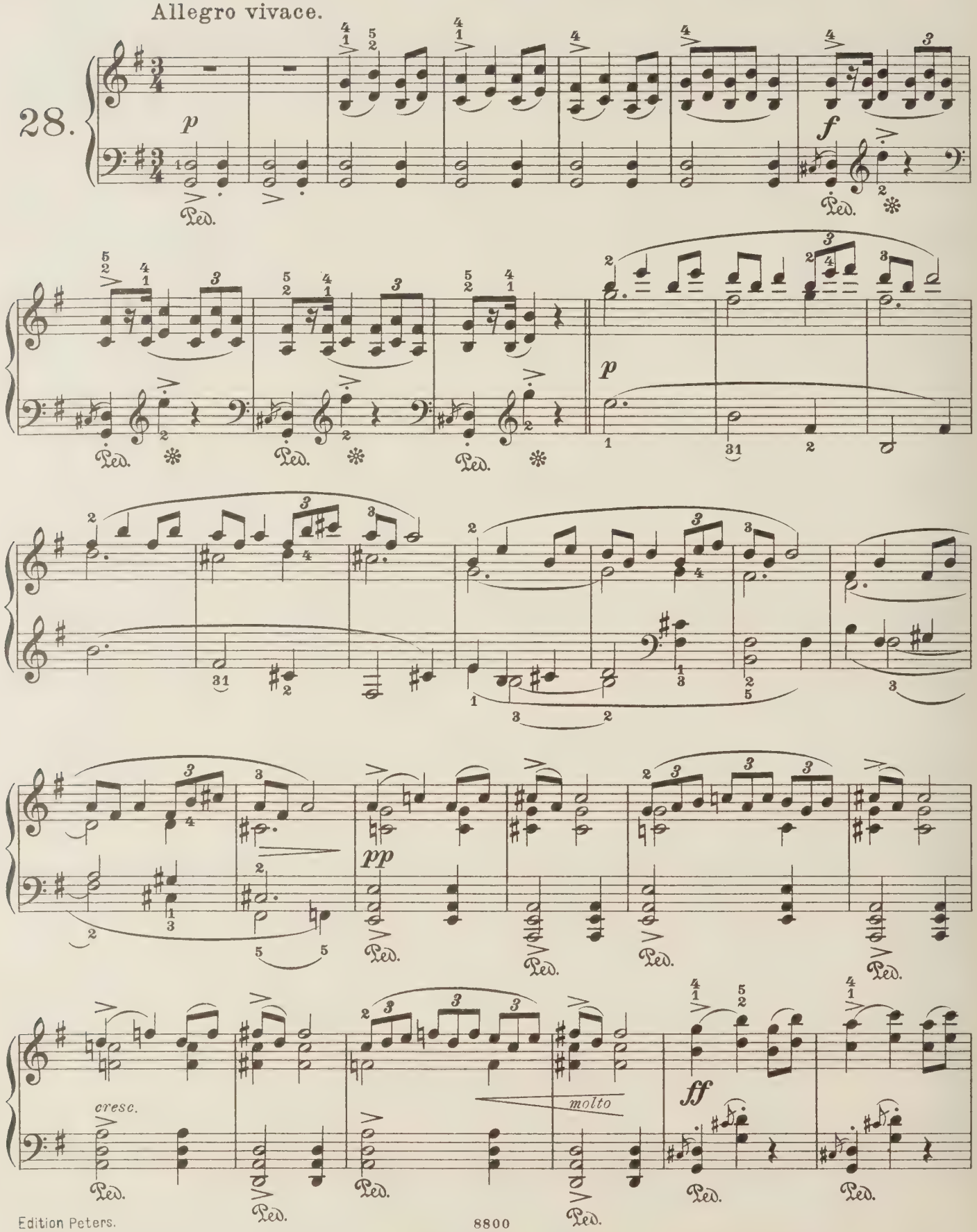
Springtanz.

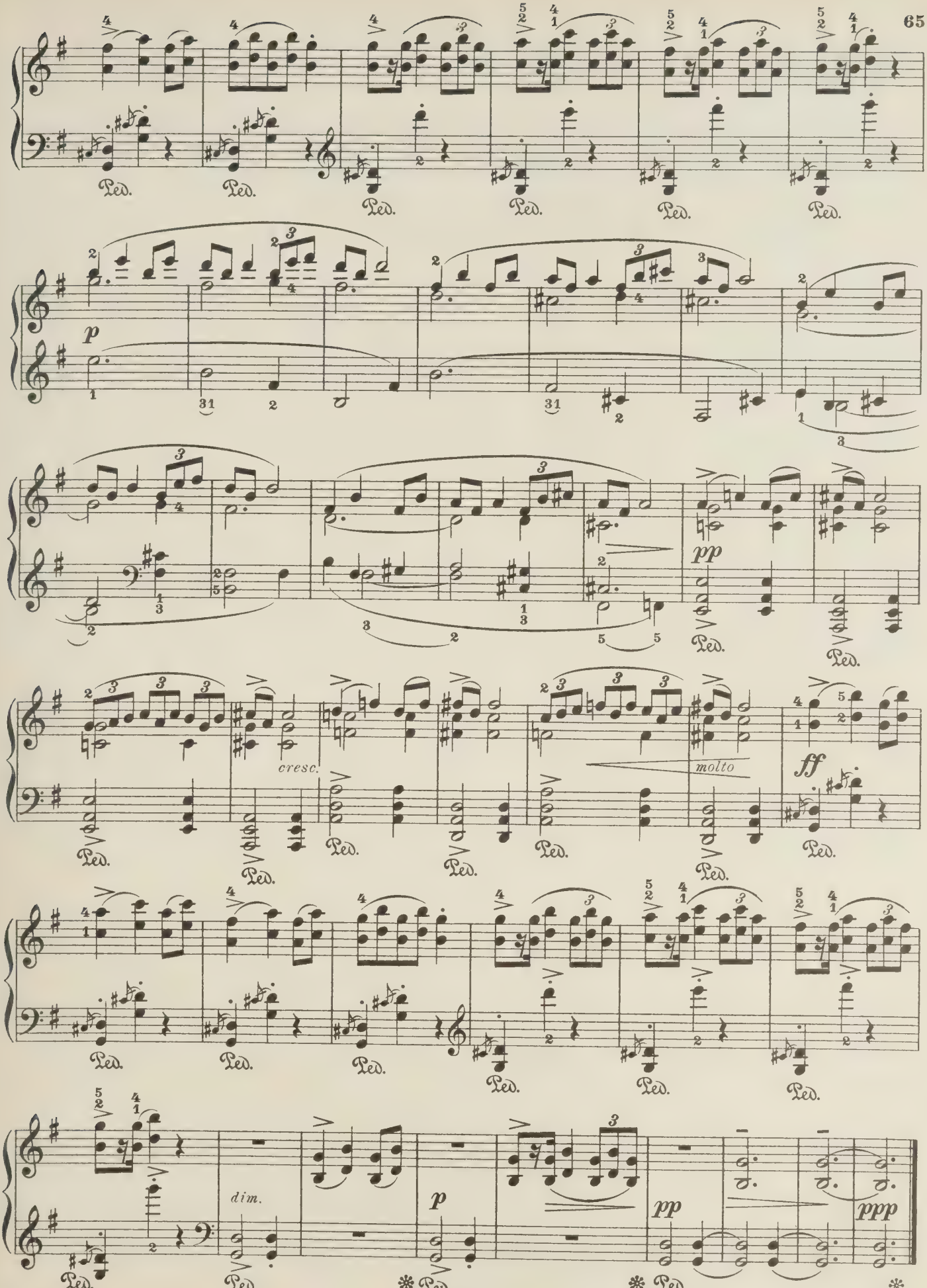
Danse norwégienne. — Norwegian dance.

Springdans.

Allegro vivace.

28.




Ped.
p
cresc.
molto
ff
pp
dim.
p
pp
ppp

Elegie.

Poco Andante.

29.

p la melodia ben tenuta

Ped.

poco mosso

espressivo

cresc. ed agitato

Ped. Ped.

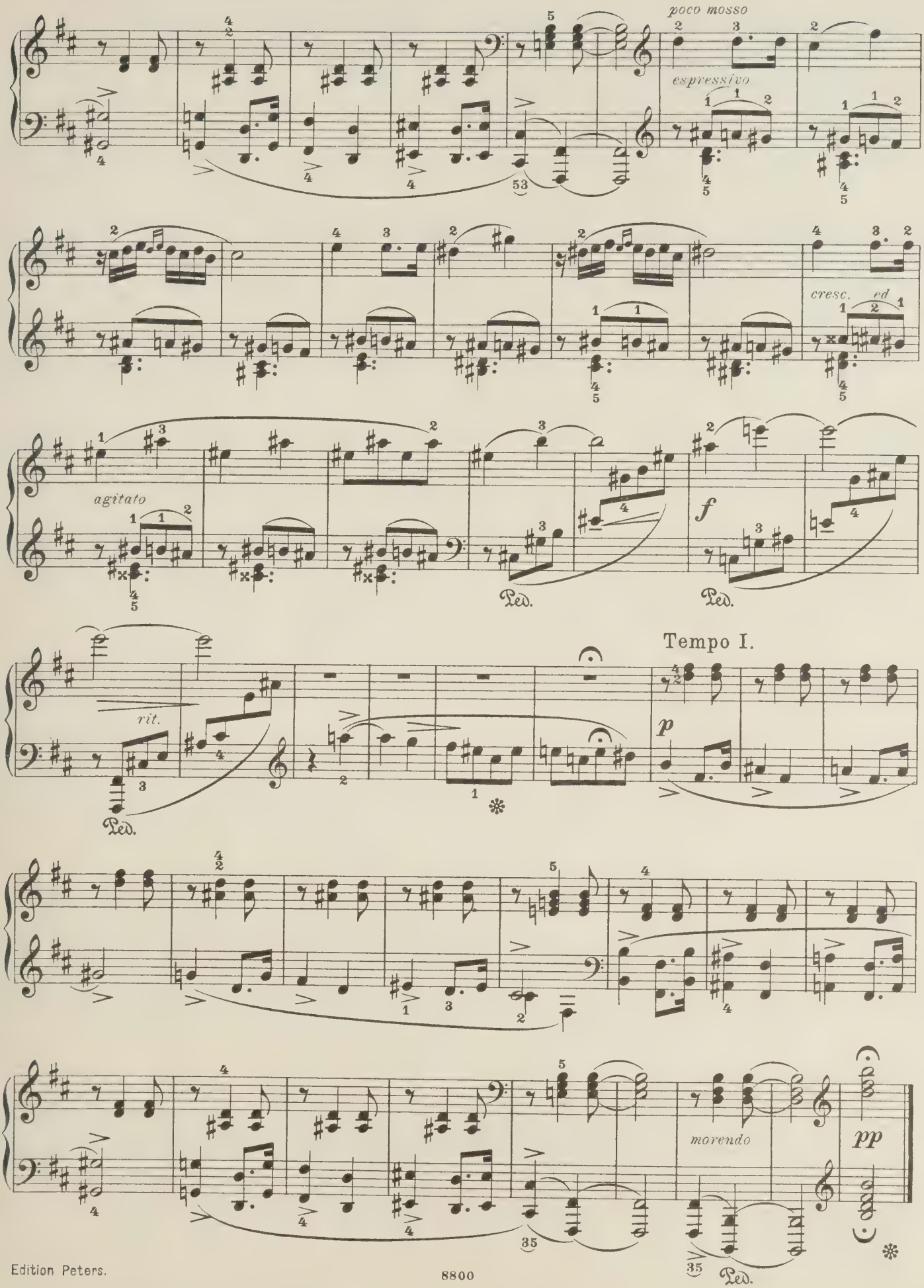
f

rit.

Ped.

Tempo I.

p


poco mosso
espressivo
cresc. ed
agitato
f
Ped.
rit.
Tempo I.
p
morendo
pp

Hirtenknabe.

Herrn Julius Röntgen gewidmet.

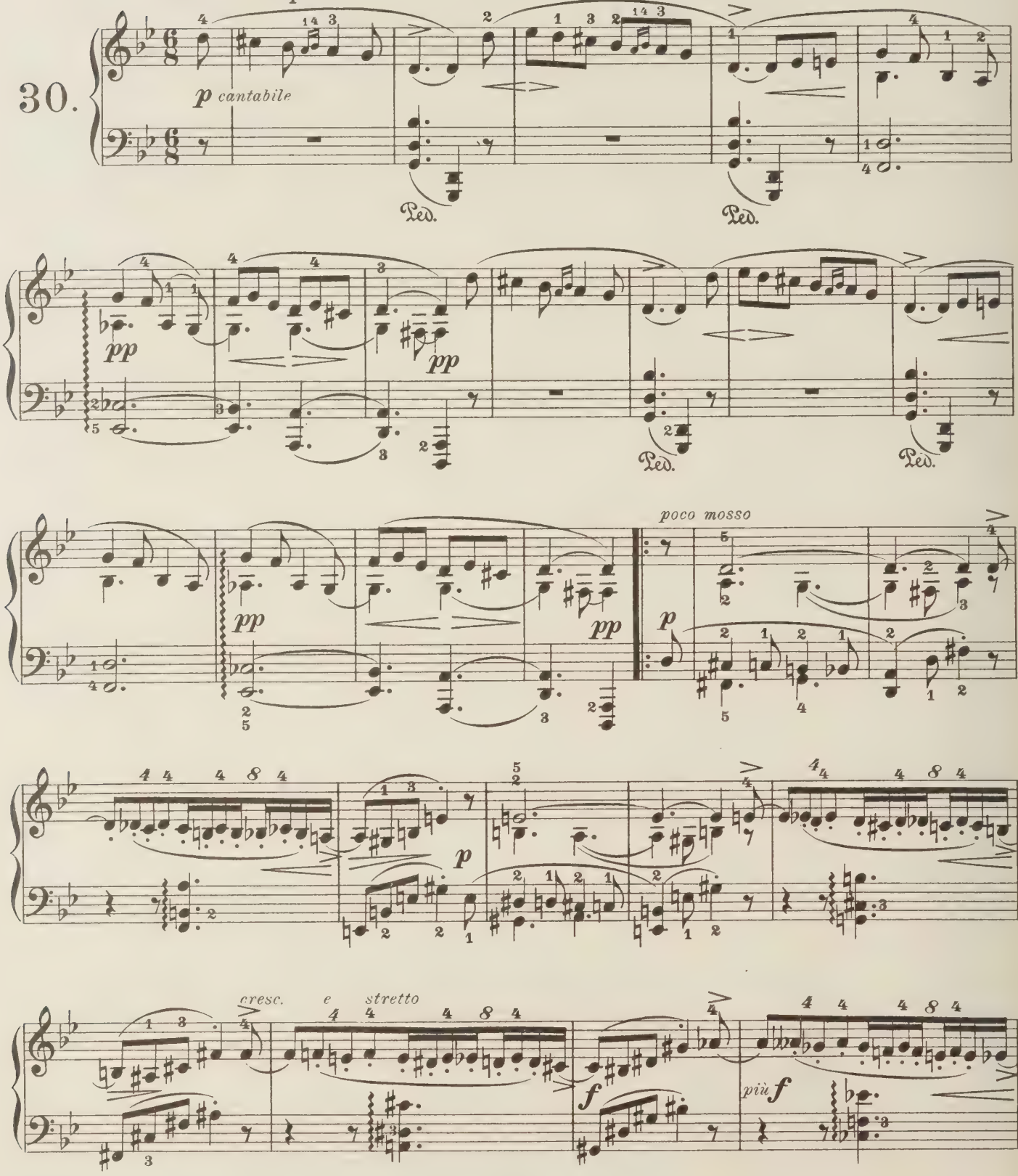
Garçon vacher. — Shepherd's boy.

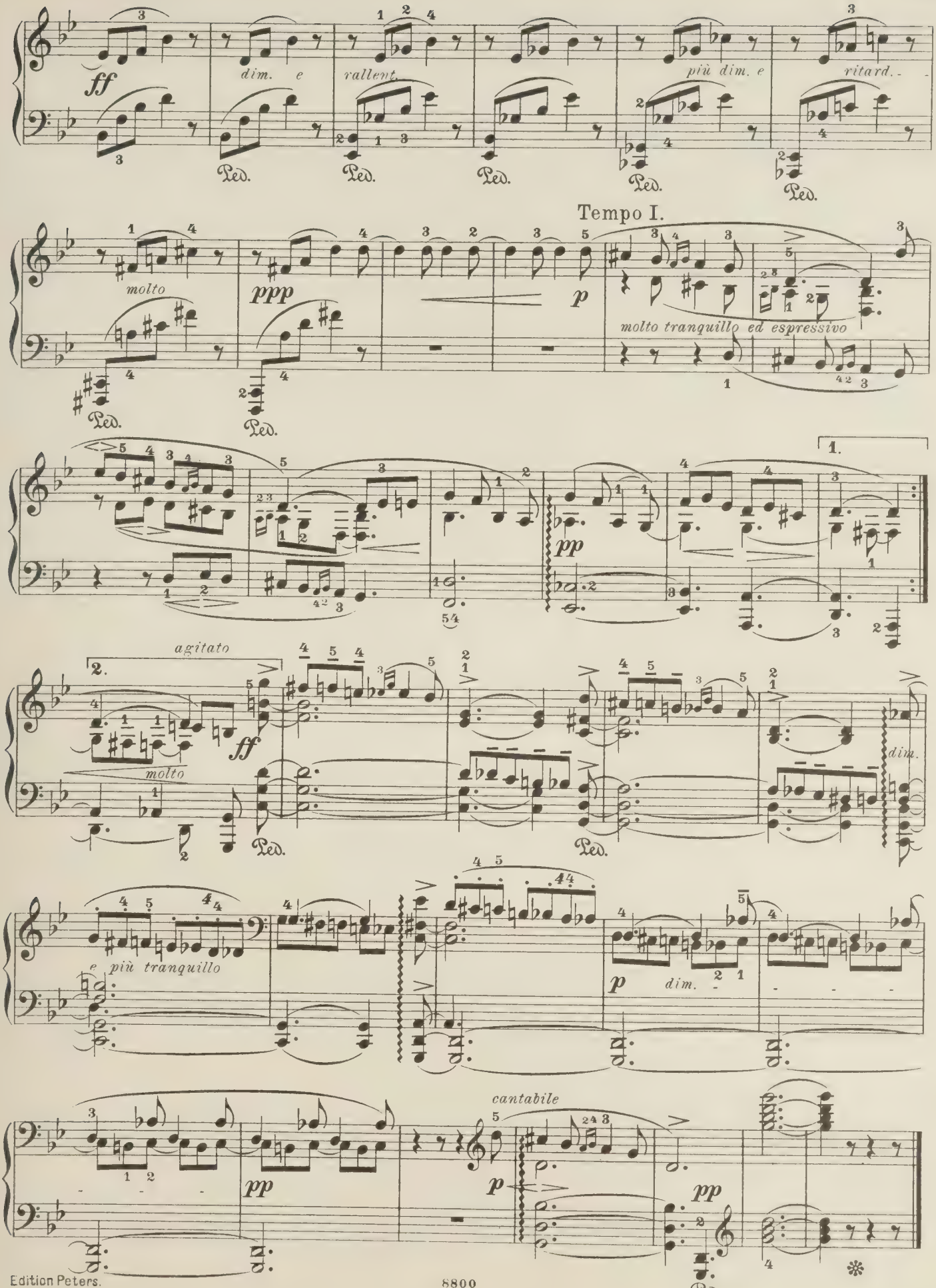
Gjætergut.

Opus 54.
(№ 30-35).

Andante espressivo.

30.



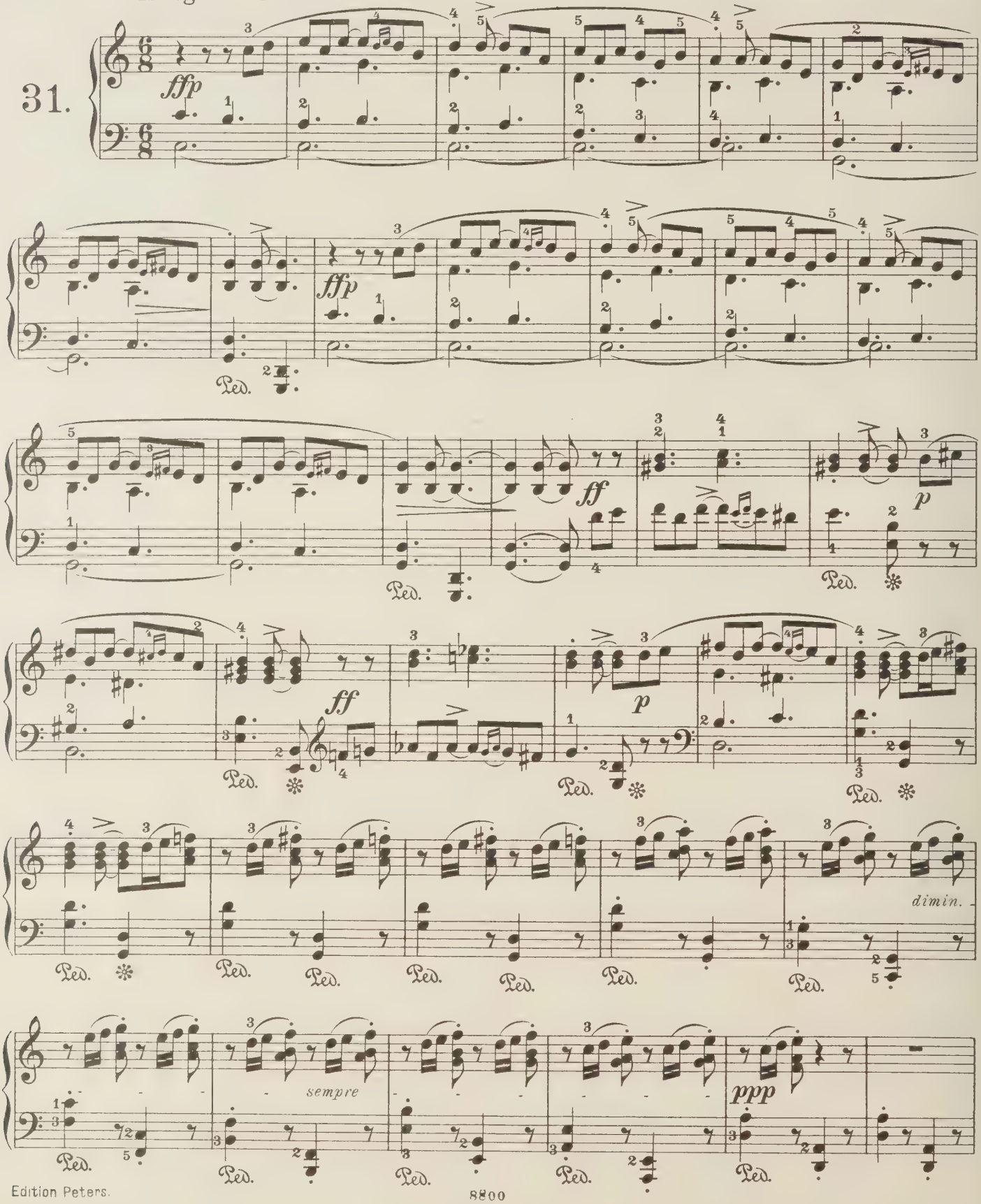

ff
dim. e
rallent.
più dim. e
ritard.
Ped.
Tempo I.
molto
ppp
p
molto tranquillo ed espressivo
1.
pp
2.
agitato
molto
e più tranquillo
dim.
cantabile

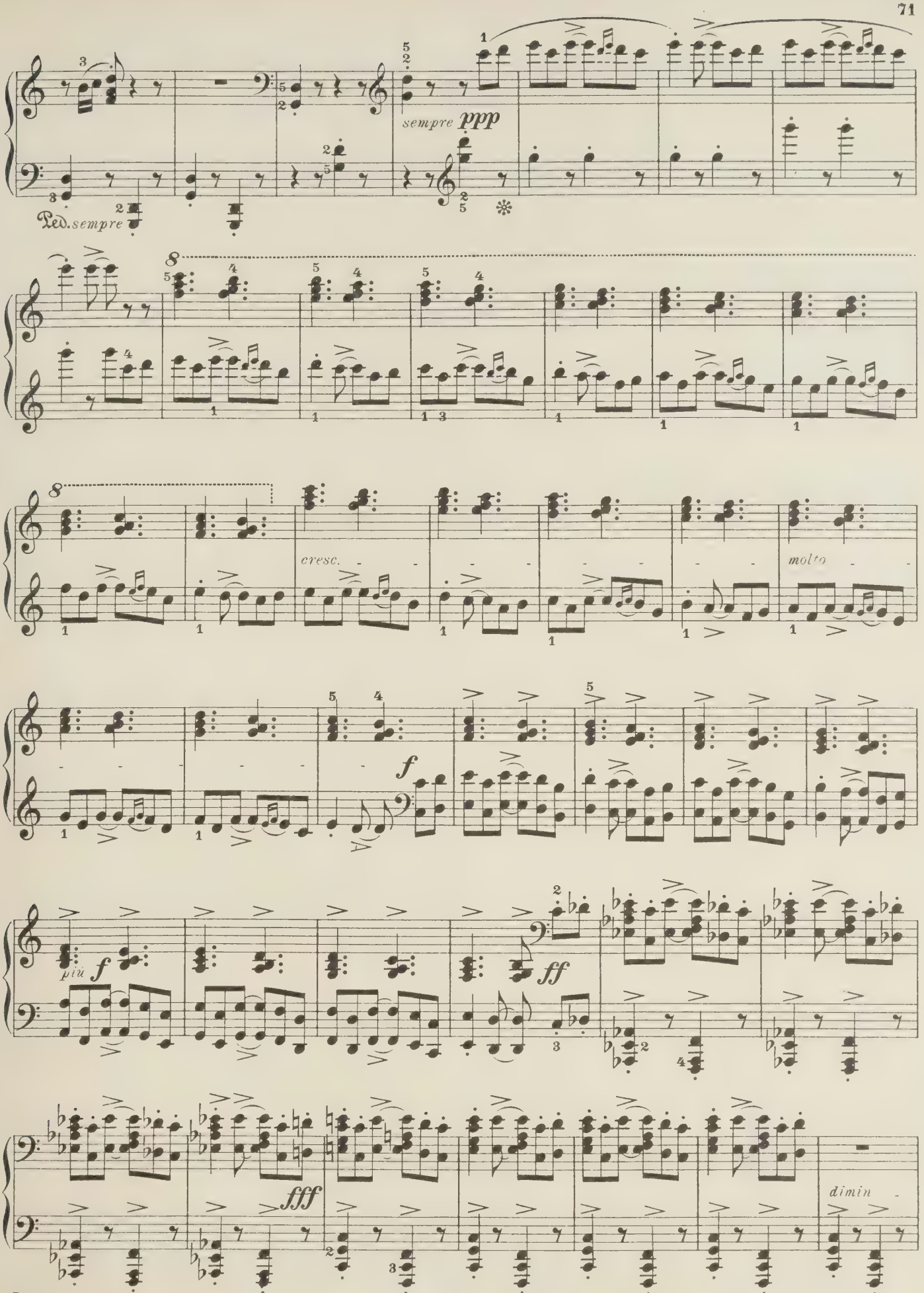
Norwegischer Bauernmarsch.

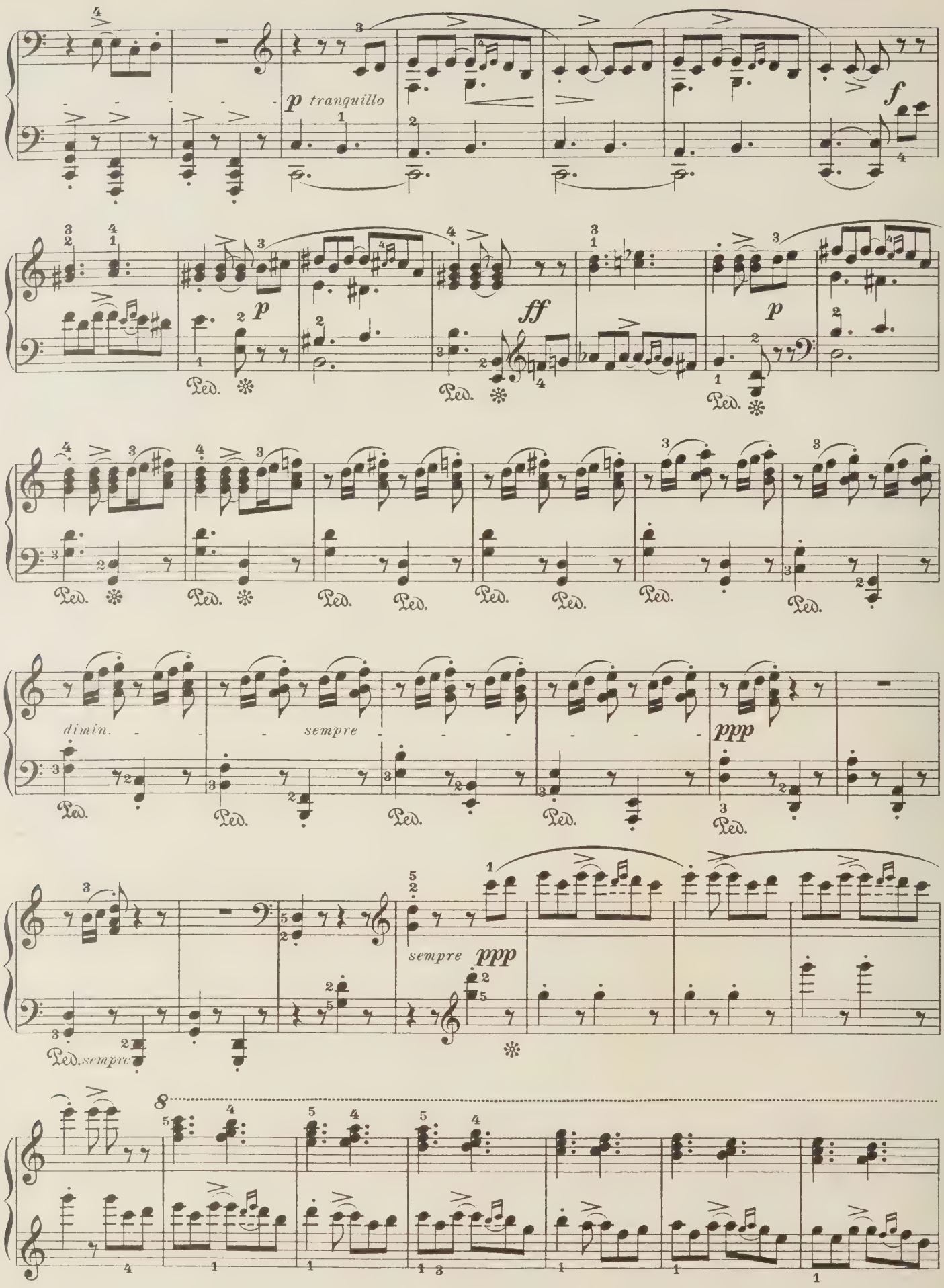
Marche norwégienne. — Norwegian March.

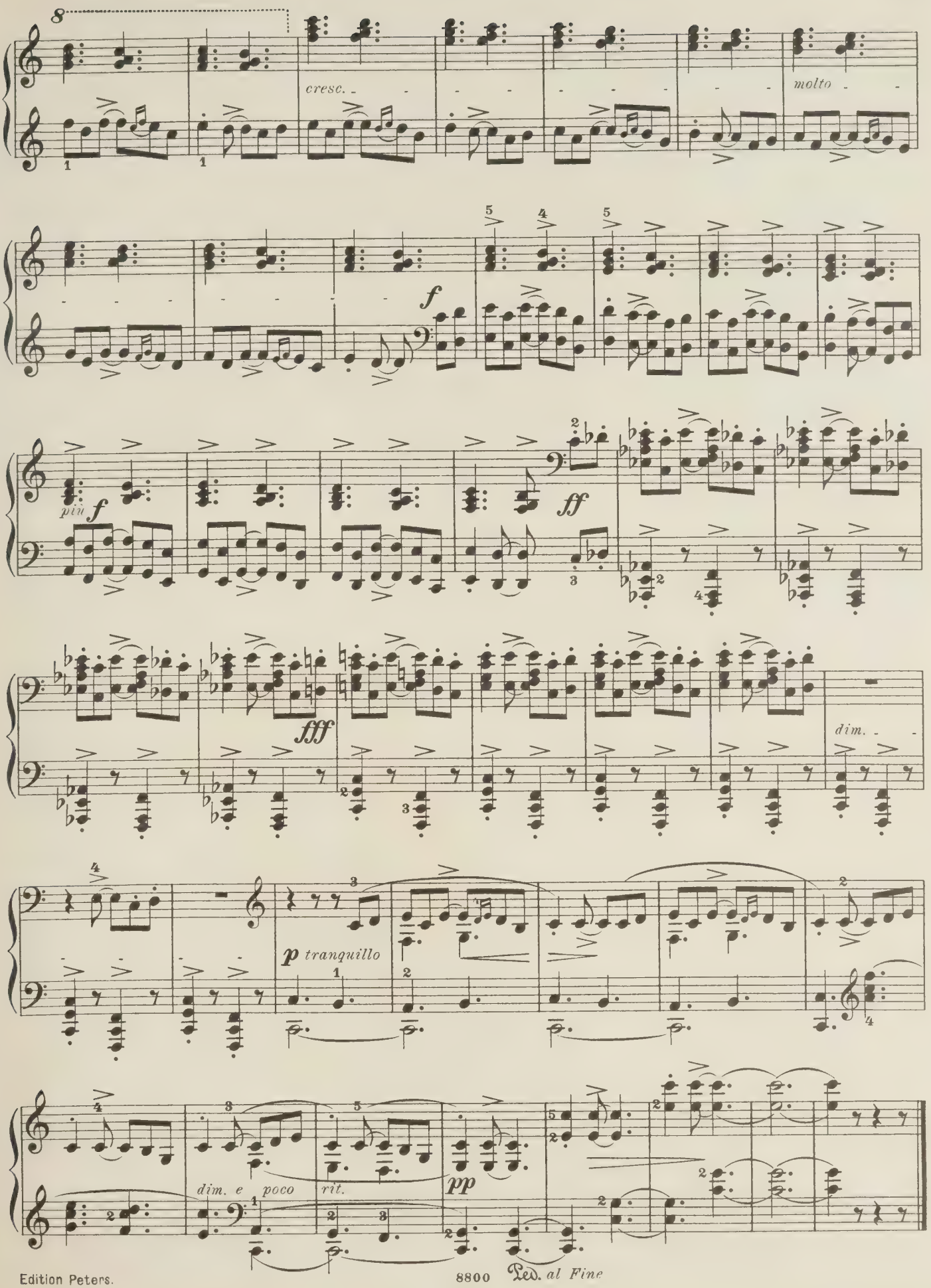
Gangar.

Allegretto marcato.




sempre ppp
Ped. sempre
cresc.
molto
f
più f
ff
fff
dimin

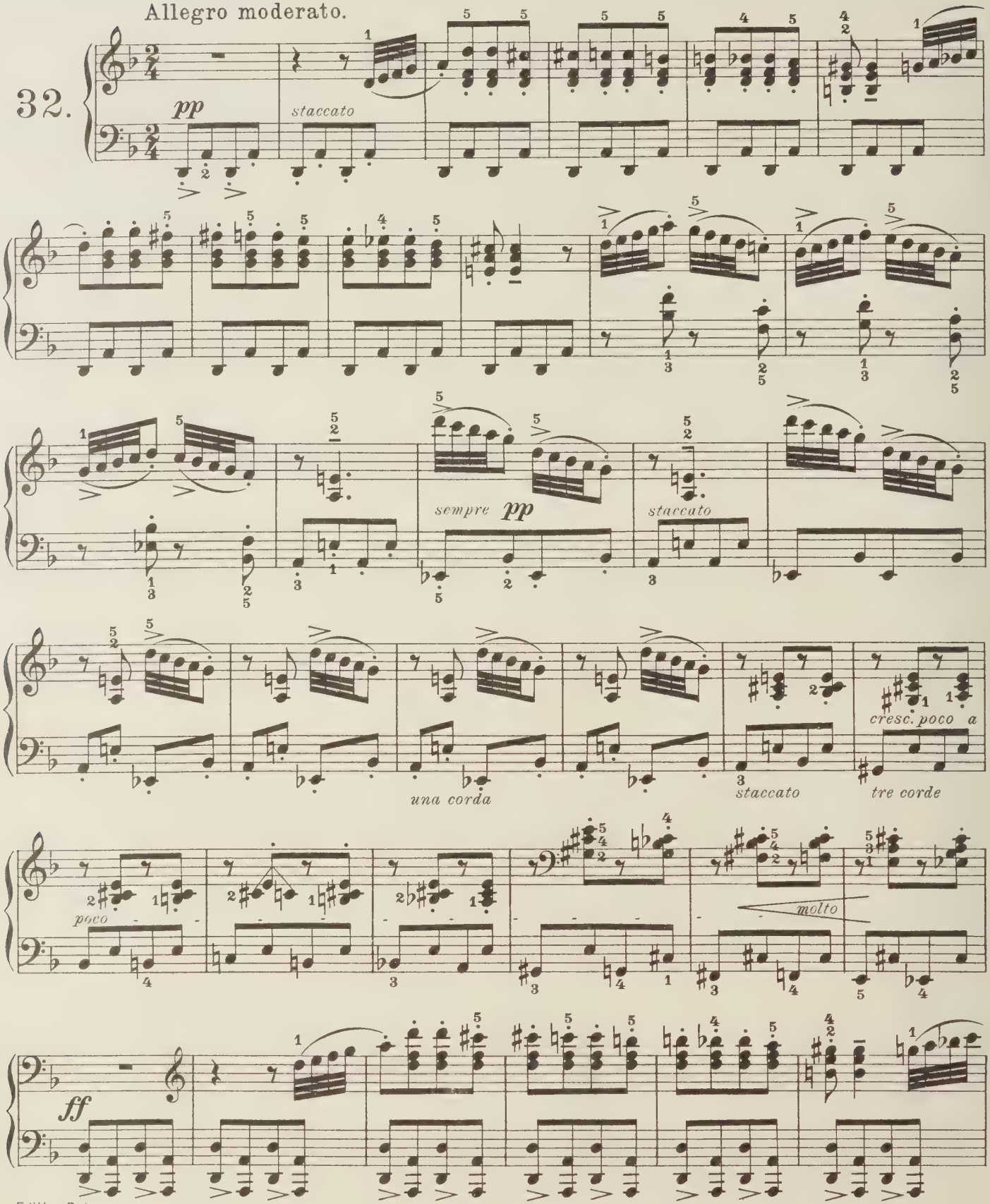

p tranquillo
f
p
ff
p
dimin.
sempre
ppp
sempre ppp
Ped. sempre
8

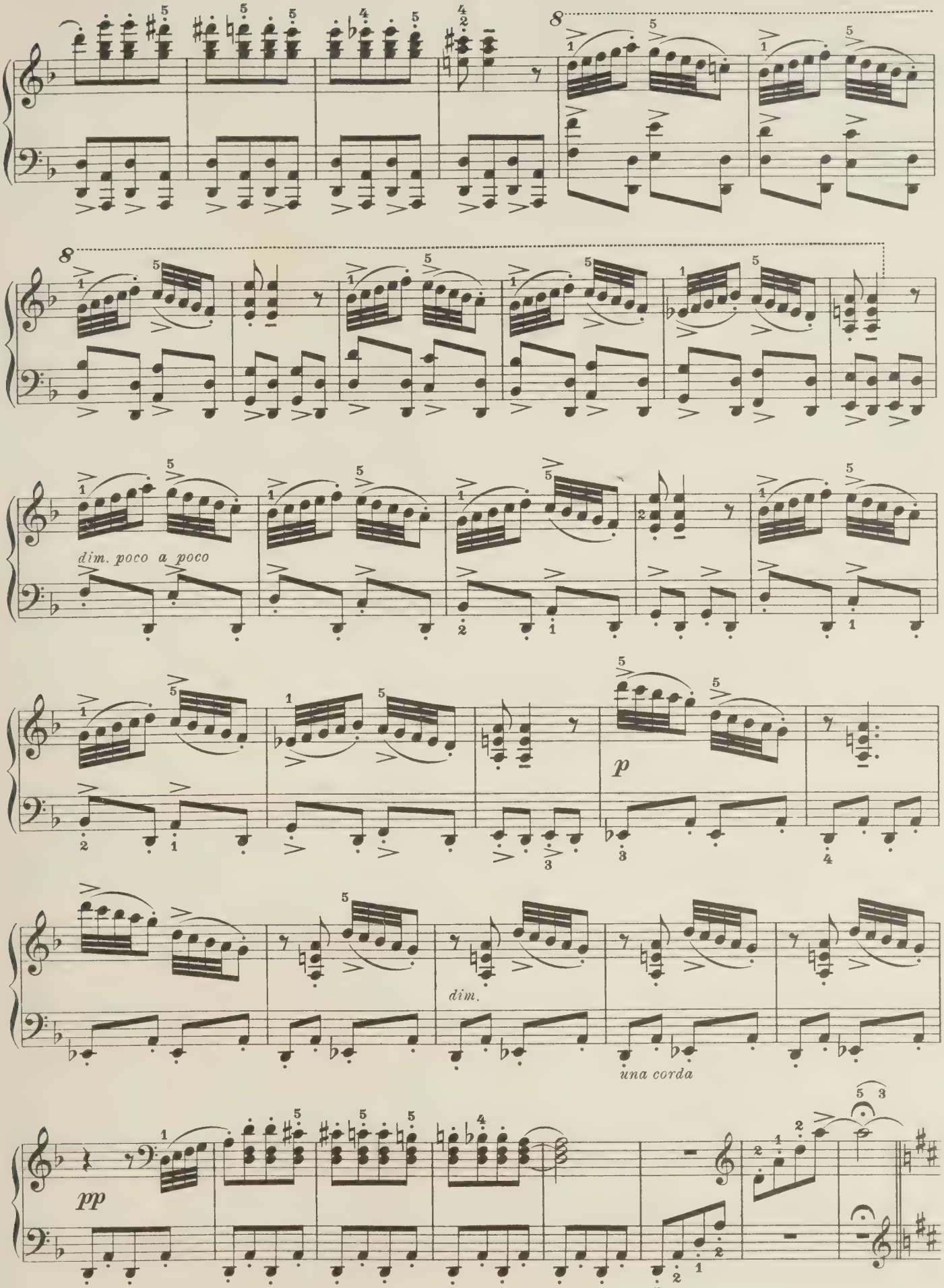

8
cresc.
molto
f
più f
ff
fff
dim.
p tranquillo
dim. e poco
rit.
pp
Ped. al Fine

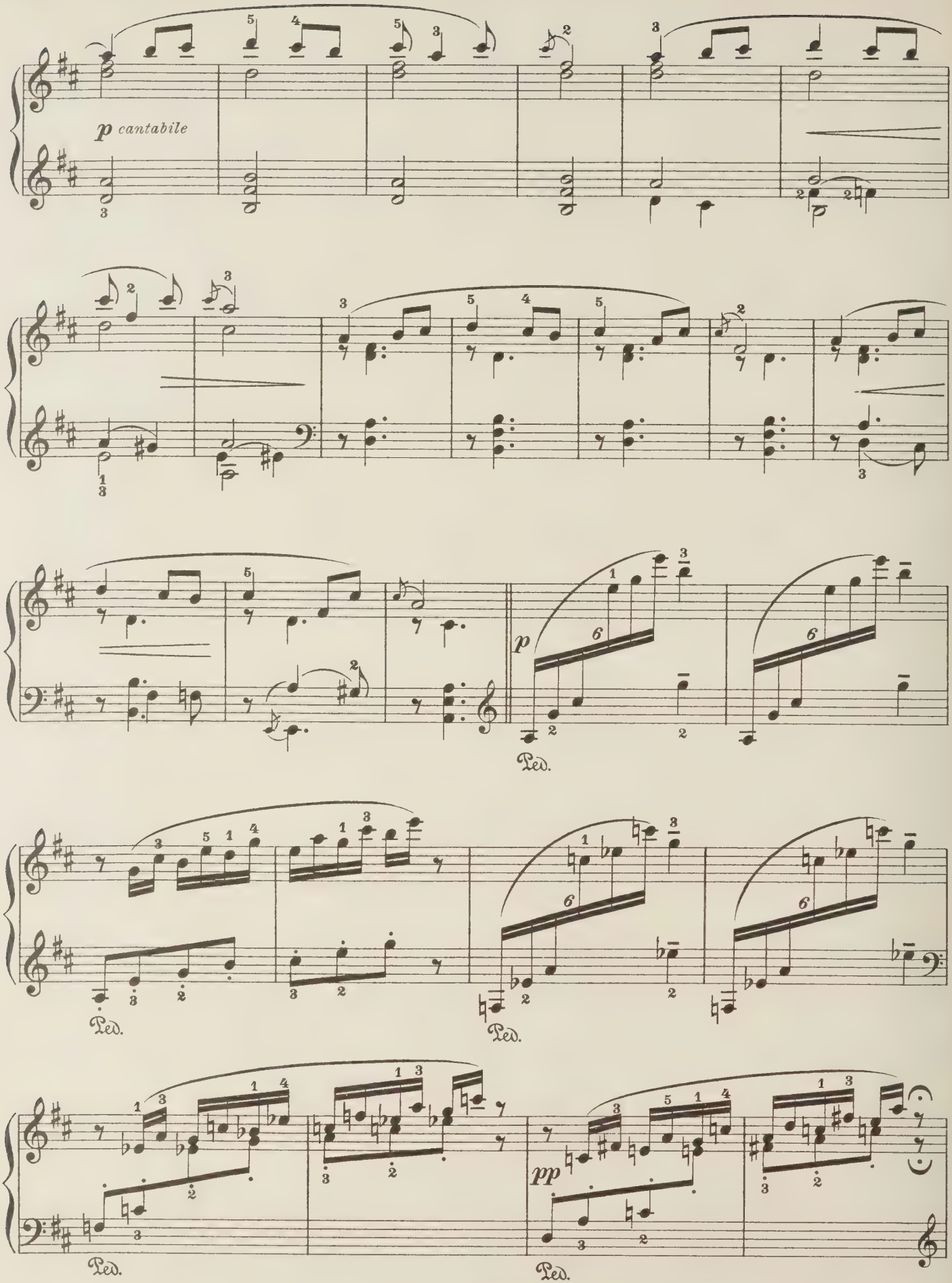
Zug der Zwerge.

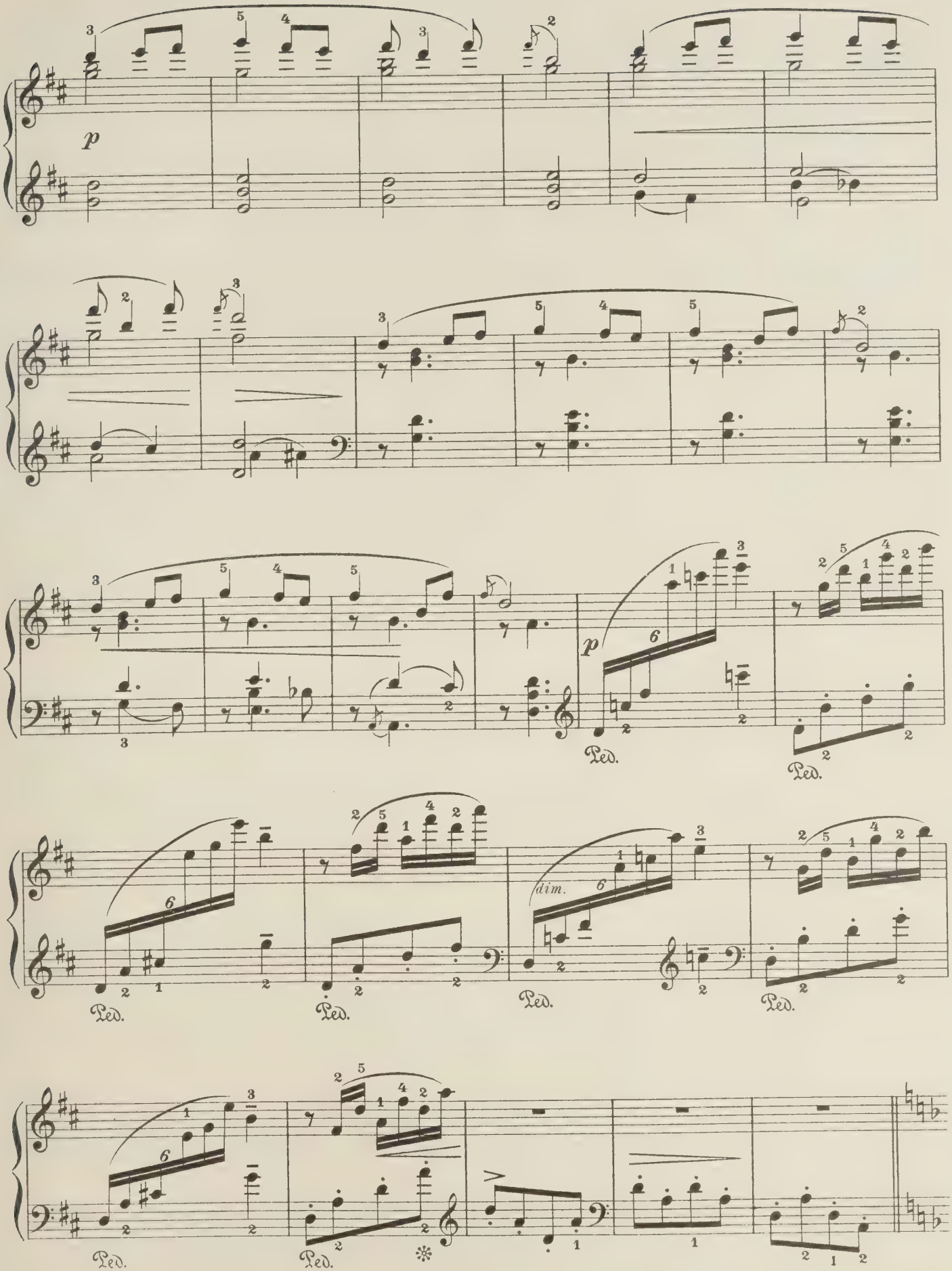
Marche des nains. — March of the dwarfs.

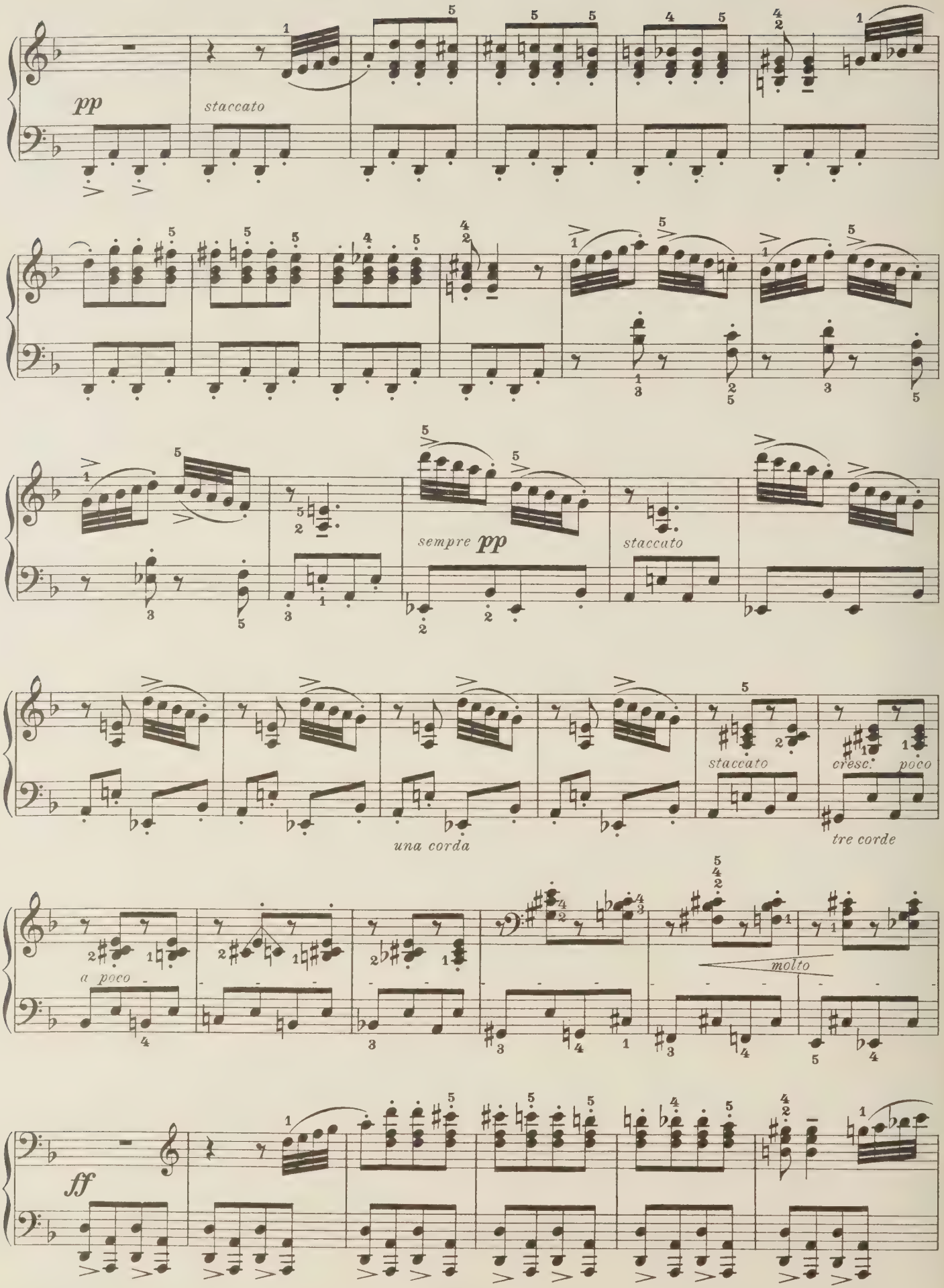
Troldtog.

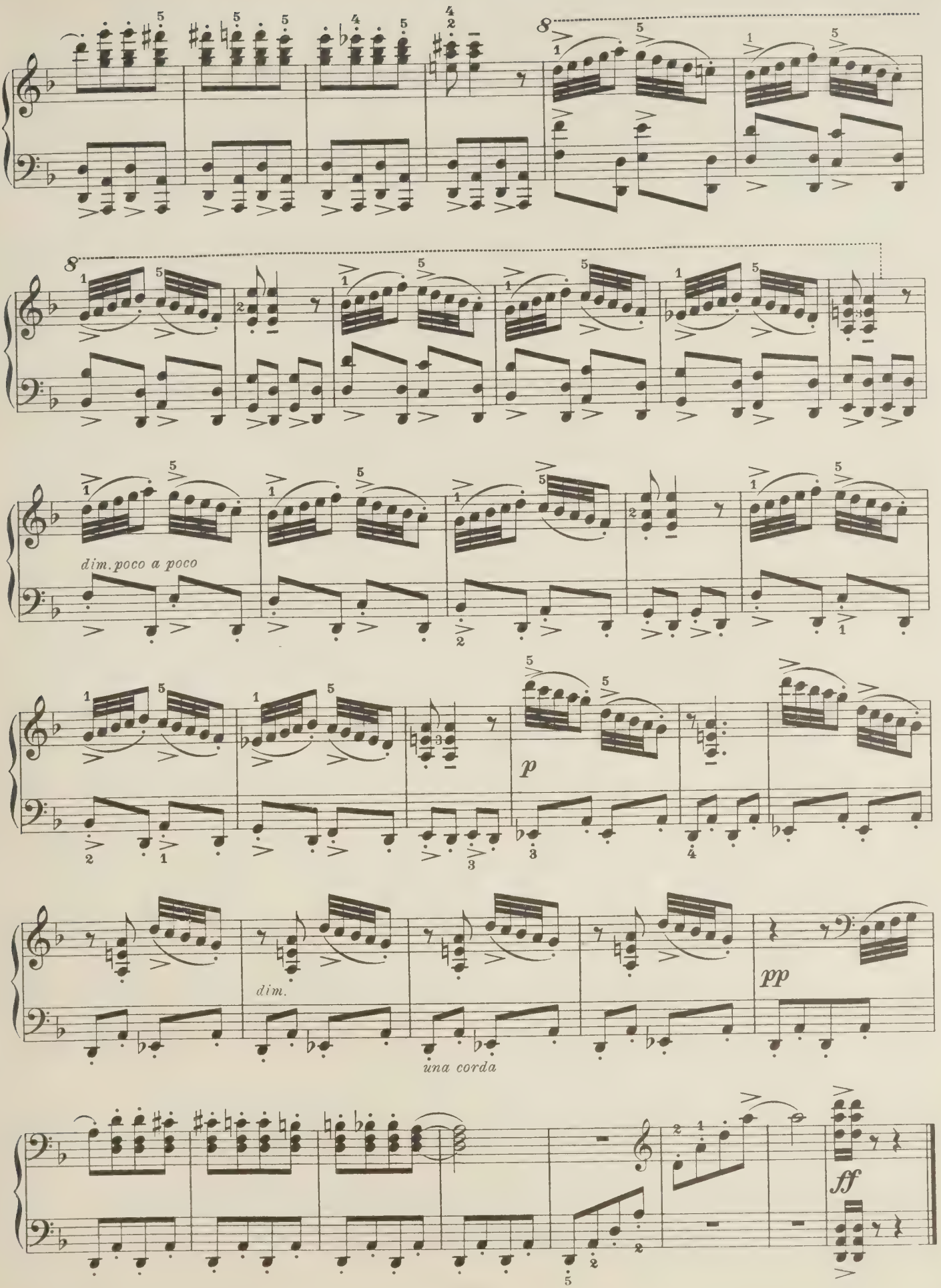



8
8
dim. poco a poco
p
dim.
una corda
pp

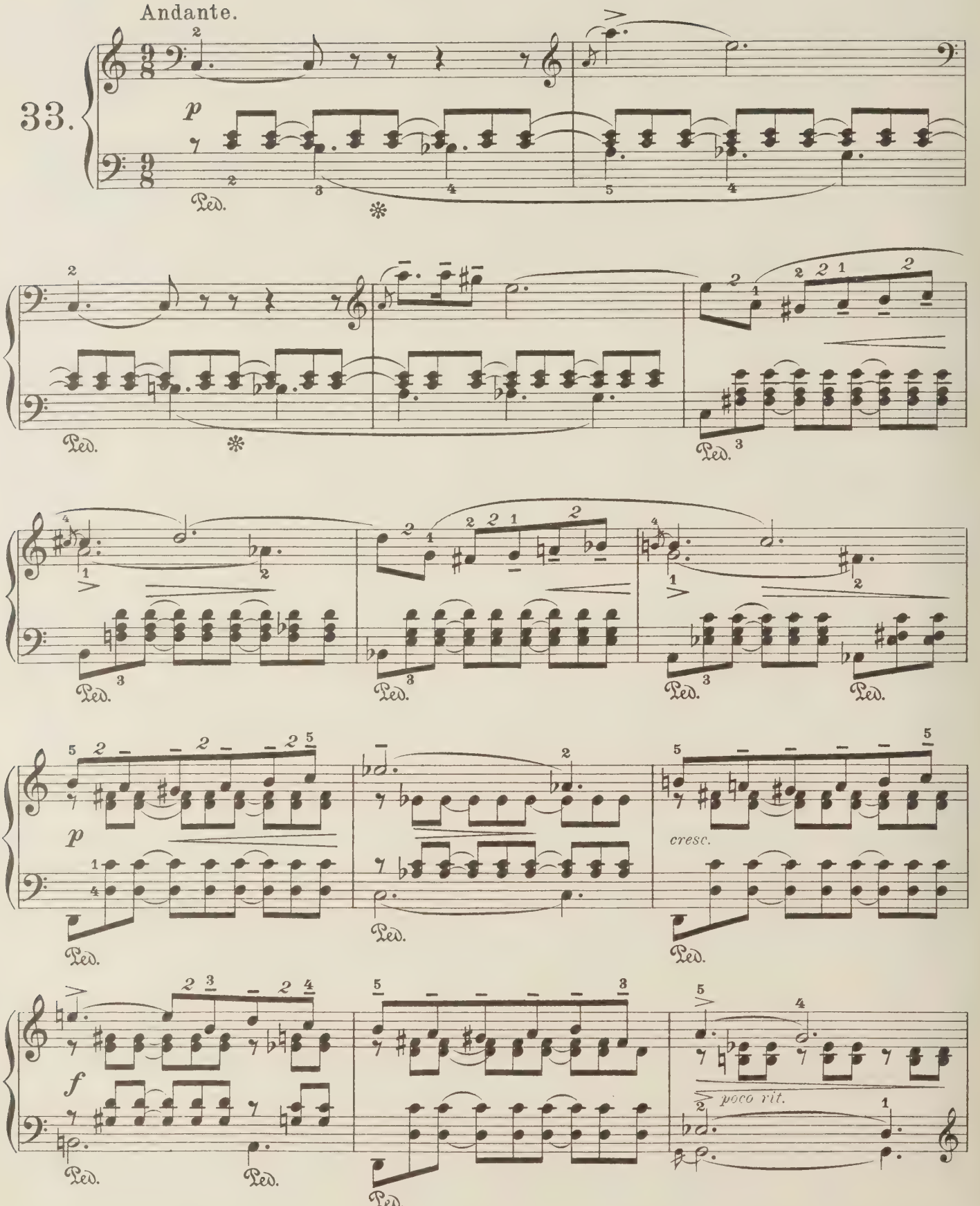

p cantabile
p
Ped.
Ped.
Ped.
pp
Ped.

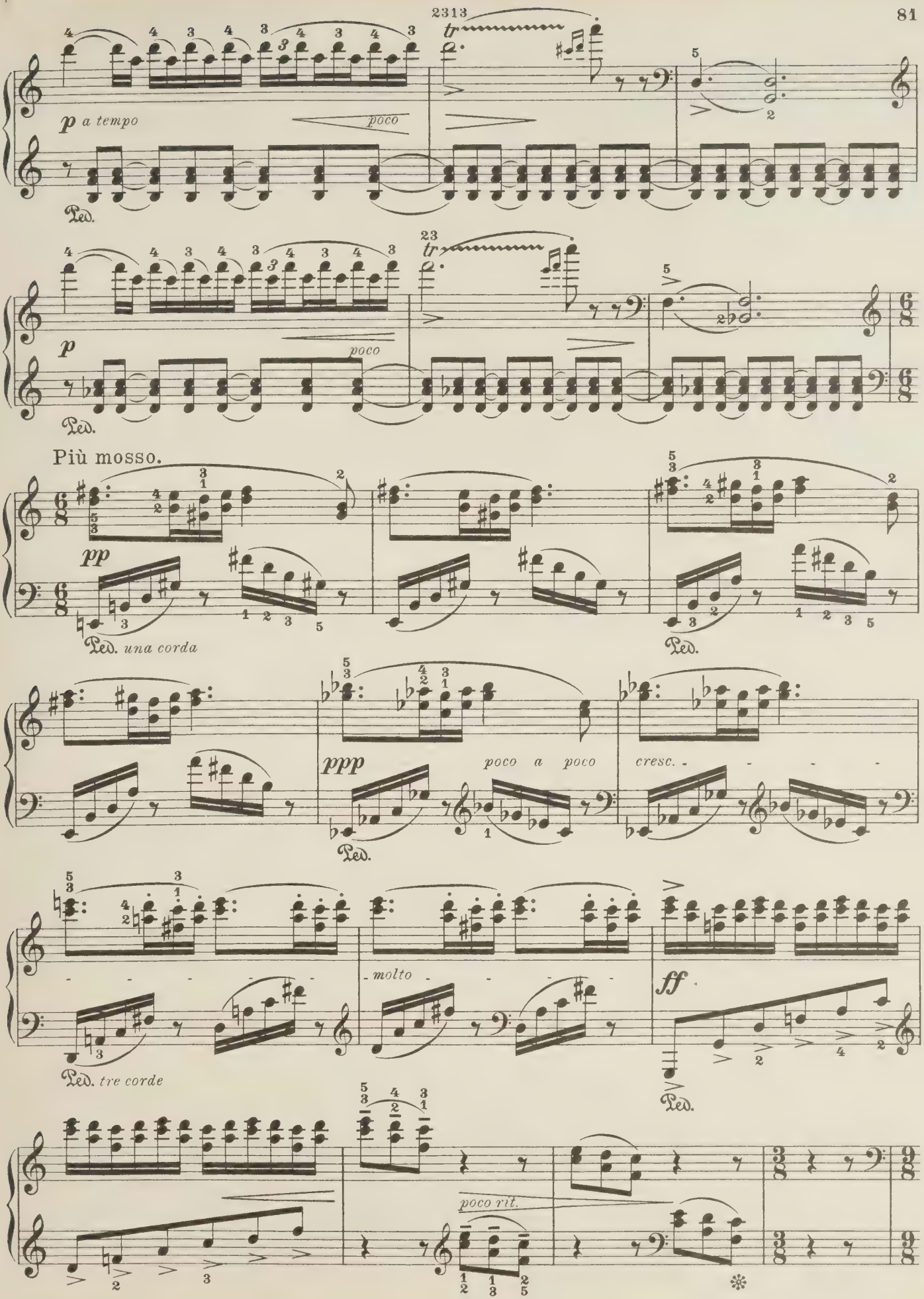

p
p
dim.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

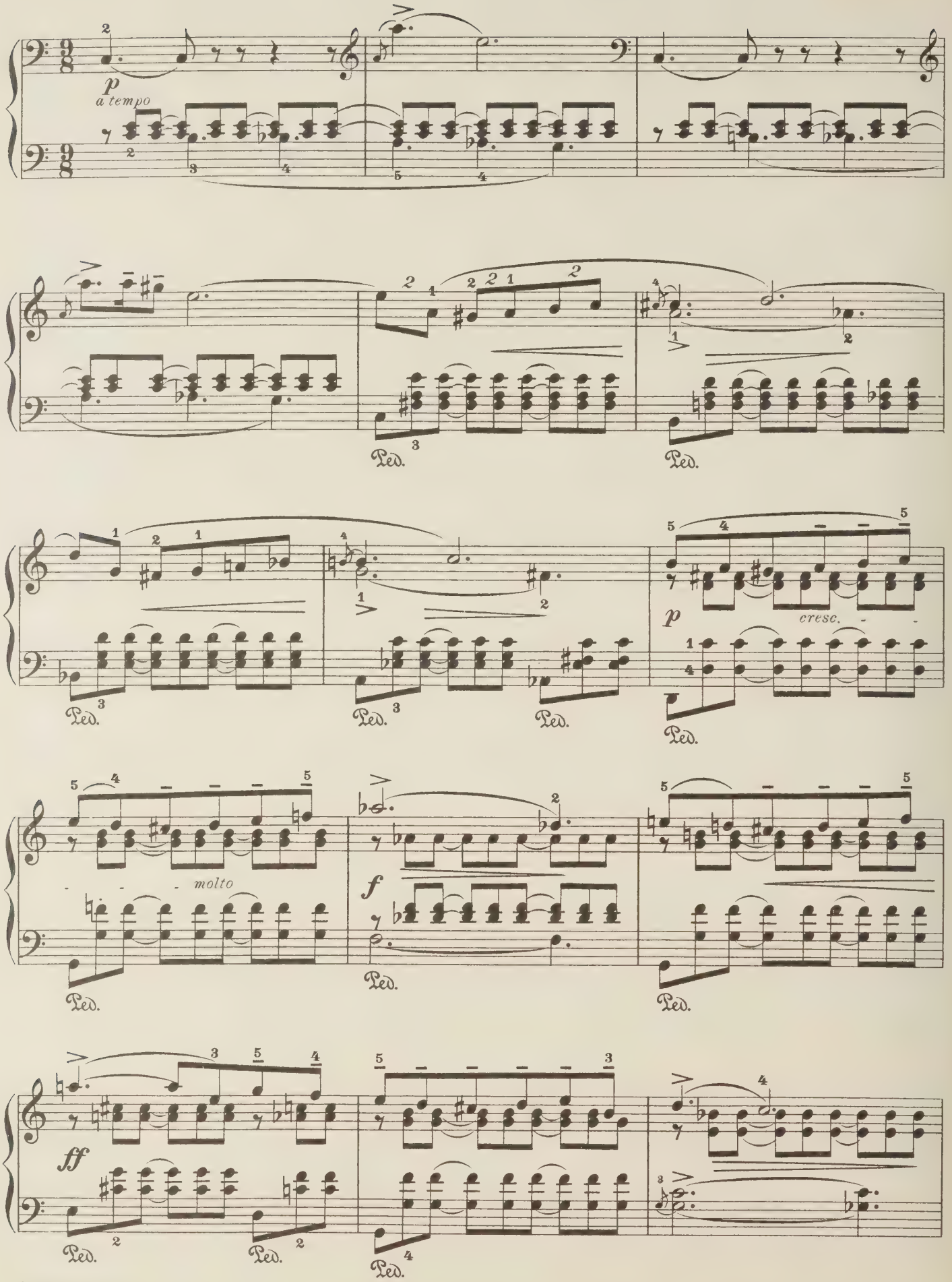

pp
staccato
sempre pp
staccato
una corda
staccato
cresc. poco
tre corde
a poco
molto
ff

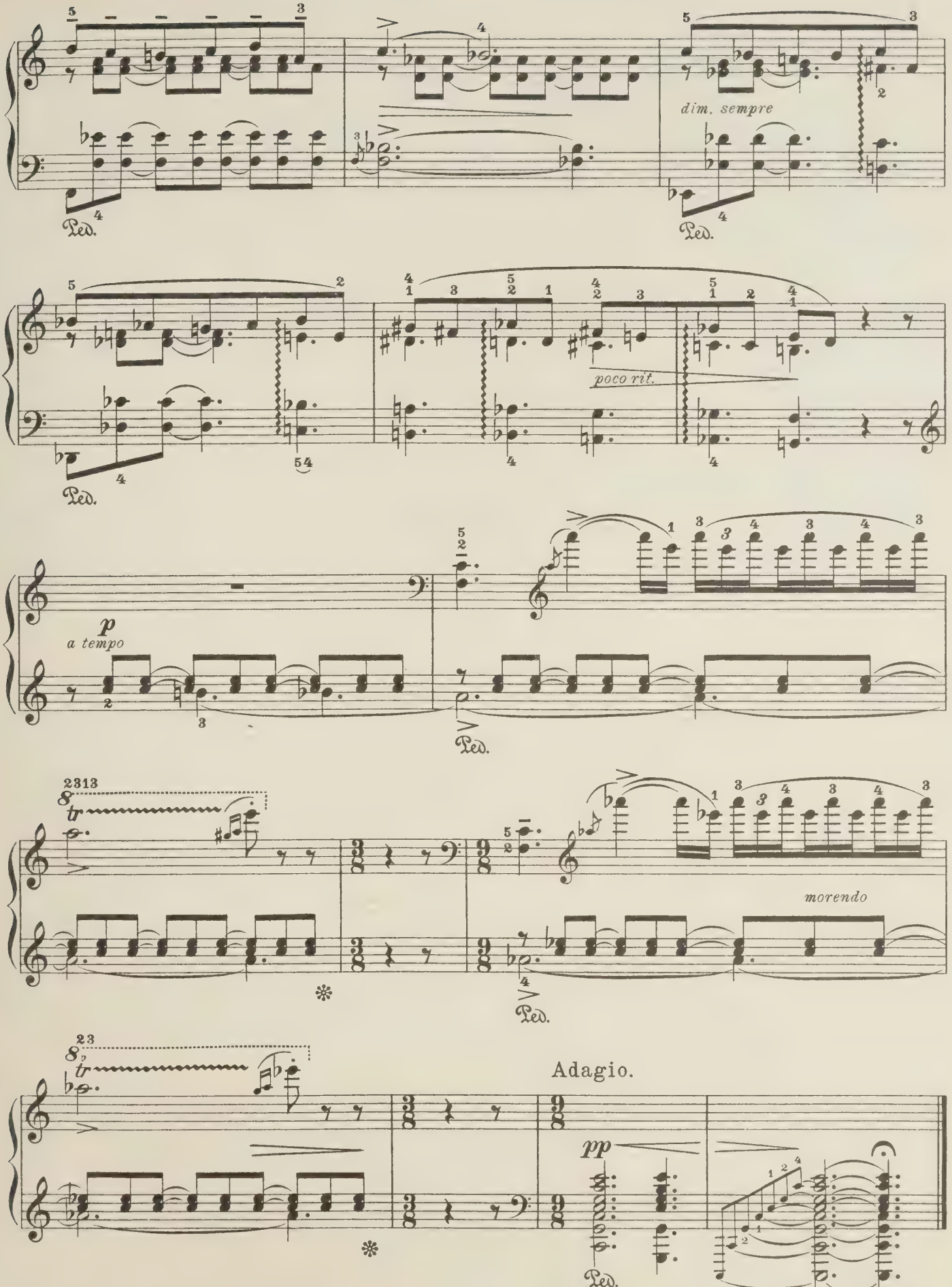

8
8
dim. poco a poco
p
dim.
una corda
pp
ff

Notturno.




p a tempo
poco
Ped.
tr
p
poco
Ped.
Più mosso.
pp
Ped. una corda
ppp
poco a poco
cresc.
Ped.
molto
ff
Ped. tre corde
Ped.
poco rit.

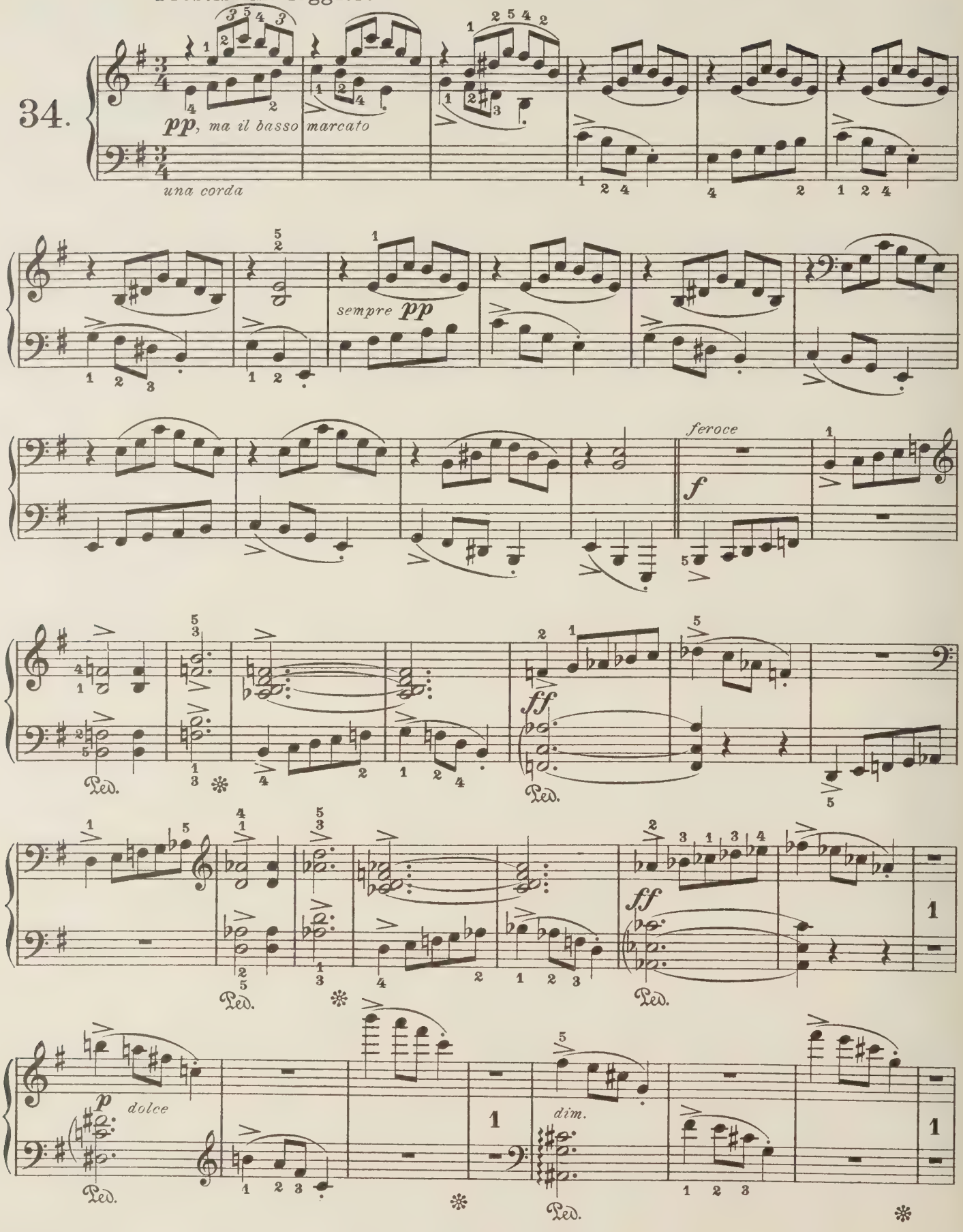

p
a tempo
Ped.
cresc.
molto
f
ff

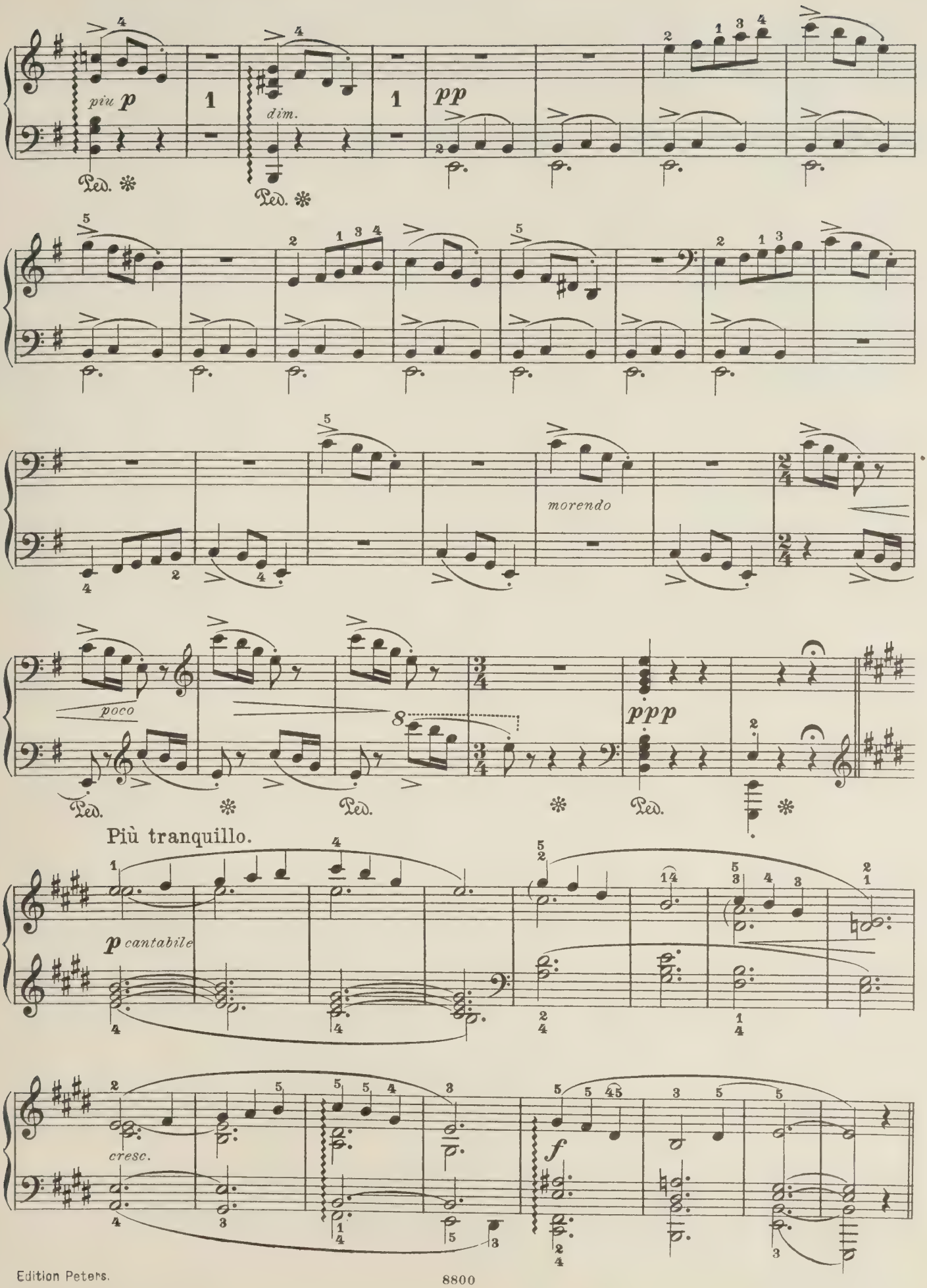

dim. sempre
Ped.
poco rit.
p
a tempo
morendo
Adagio.
pp

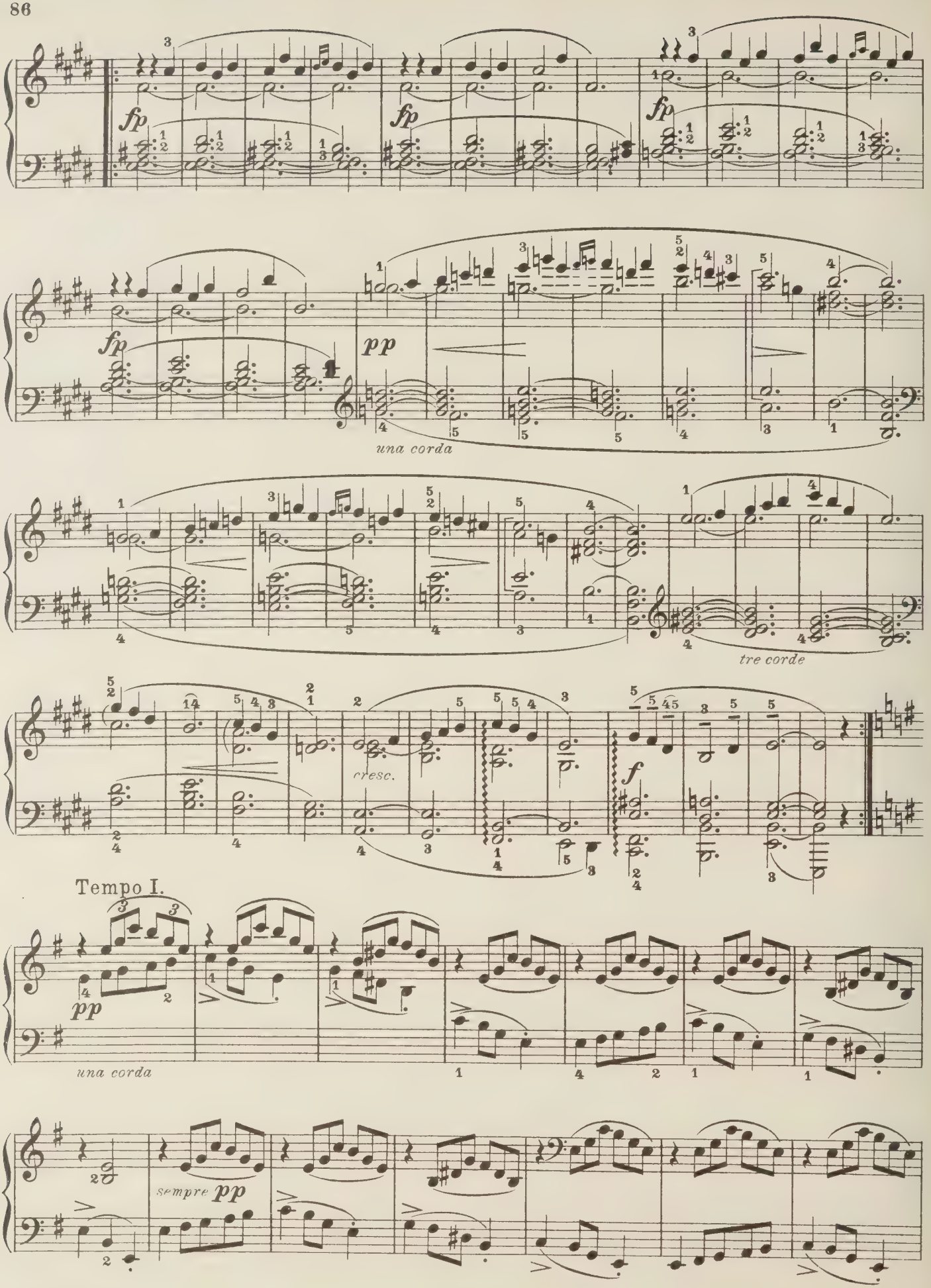
Scherzo.

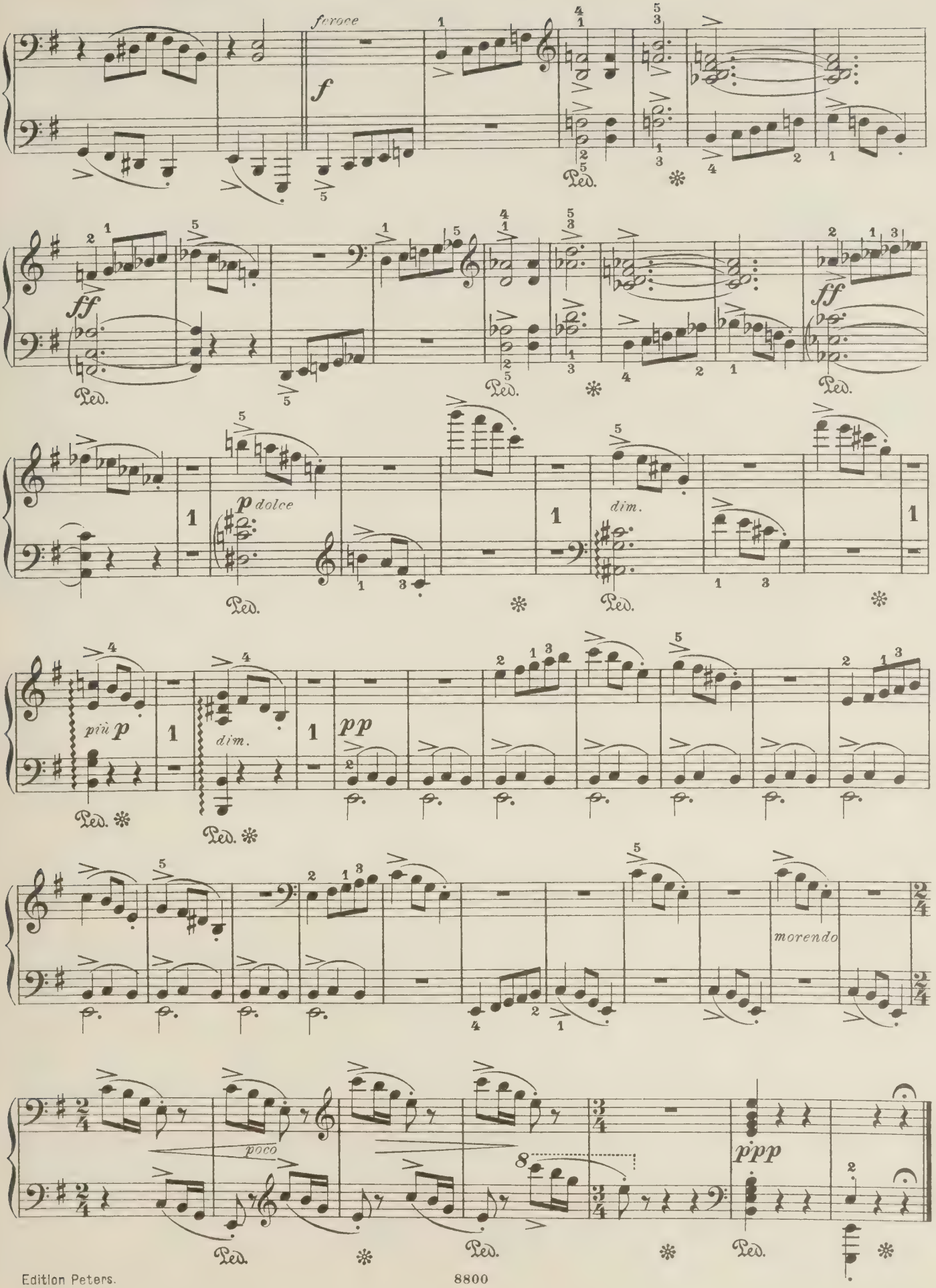
Prestissimo leggiero.

34.




più p
dim.
pp
morendo
poco
ppp
Più tranquillo.
p cantabile
cresc.
f

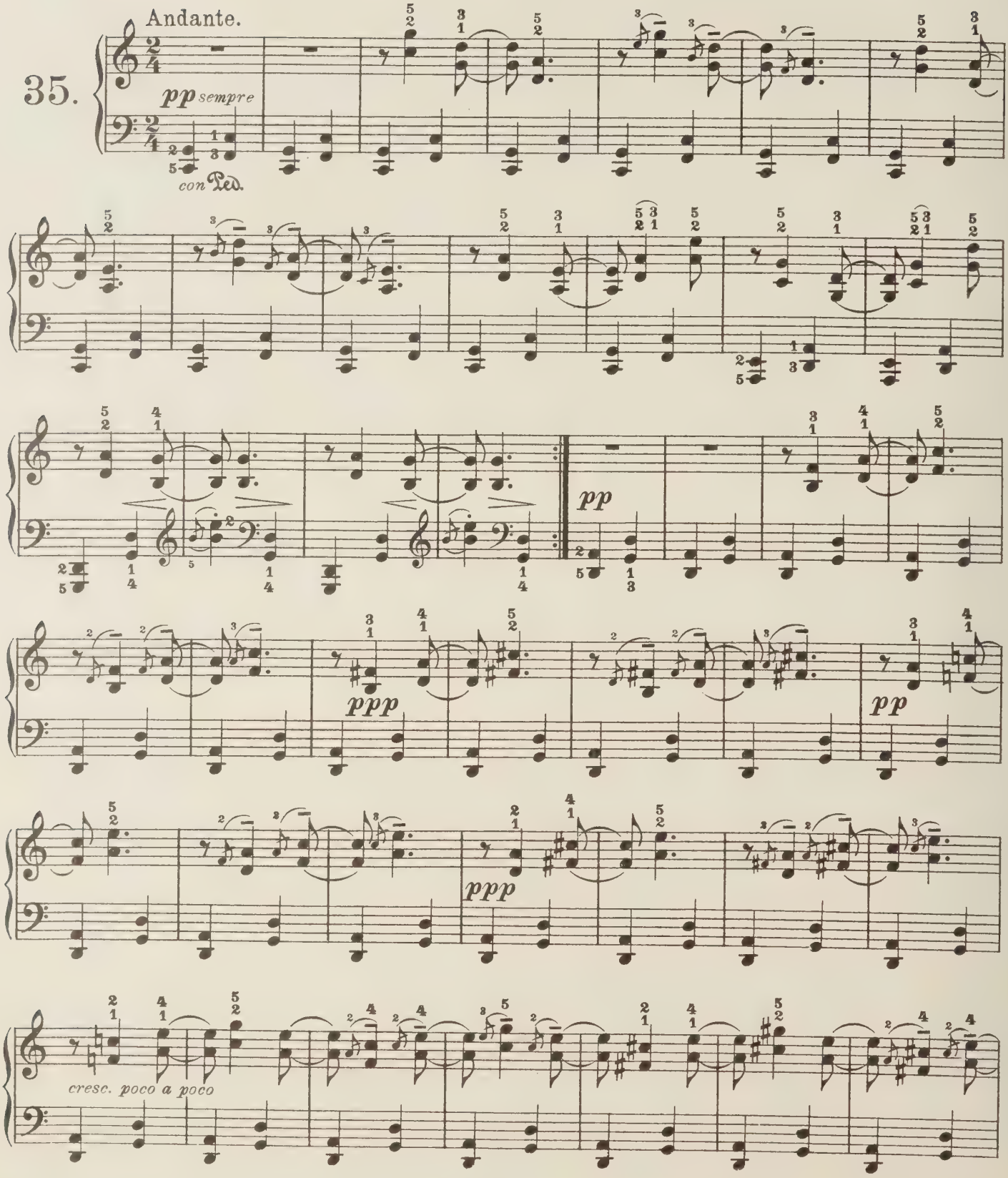

fp
fp
fp
fp
pp
una corda
tre corde
cresc.
f
Tempo I.
pp
una corda
sempre pp

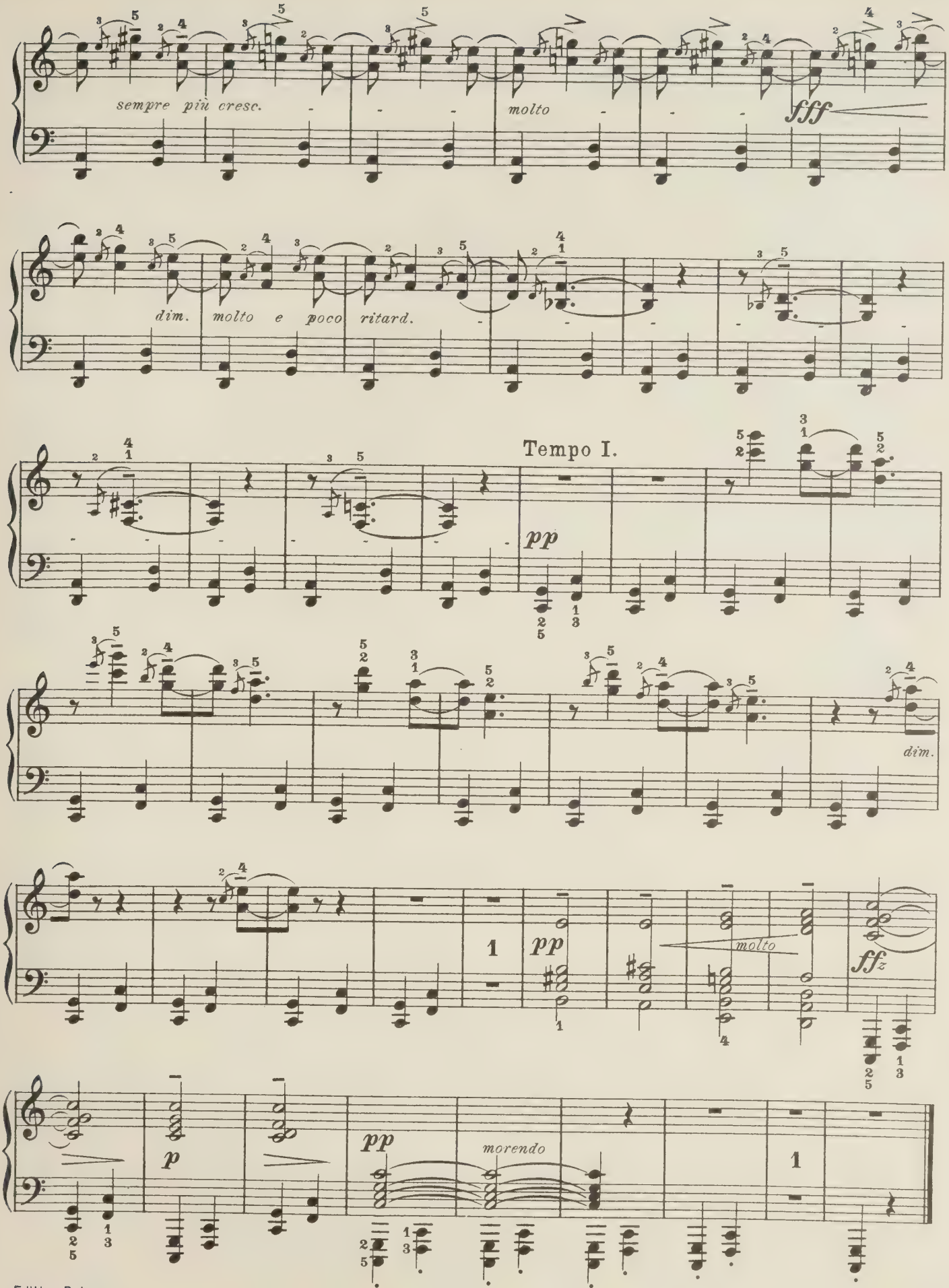

feroce
f
Ped.
ff
p dolce
dim.
più p
pp
morendo
poco
ppp

Glockengeläute.

Son des cloches. —— Bell ringing.

Klokkeklang.




sempre più cresc.
molto
fff
dim. molto e poco ritard.
Tempo I.
pp
dim.
pp
molto
ffz
p
pp
morendo

Herrn Herrmann Scholtz gewidmet.

Entschwundene Tage.

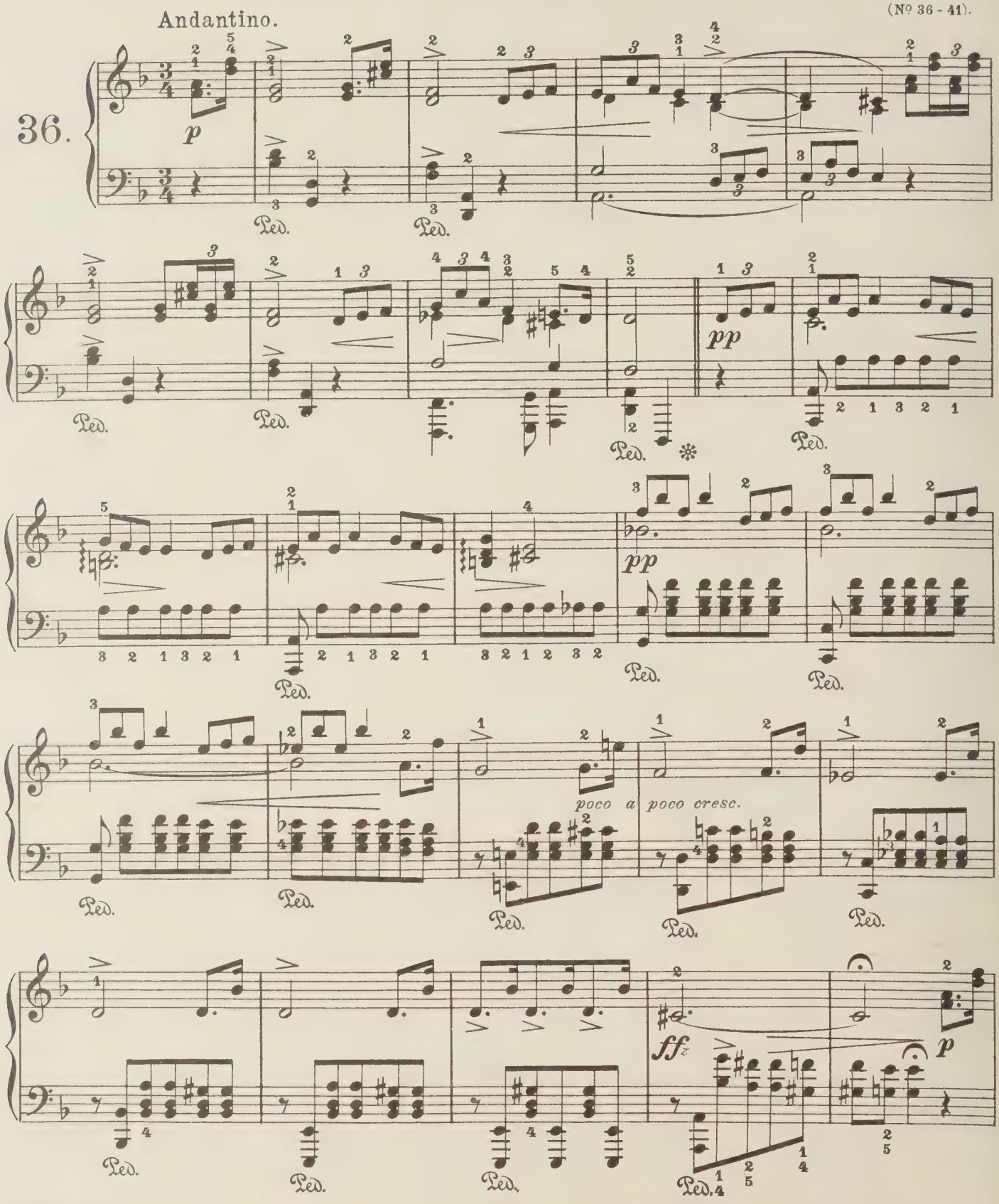
Jours écoulés. —— Vanished days.

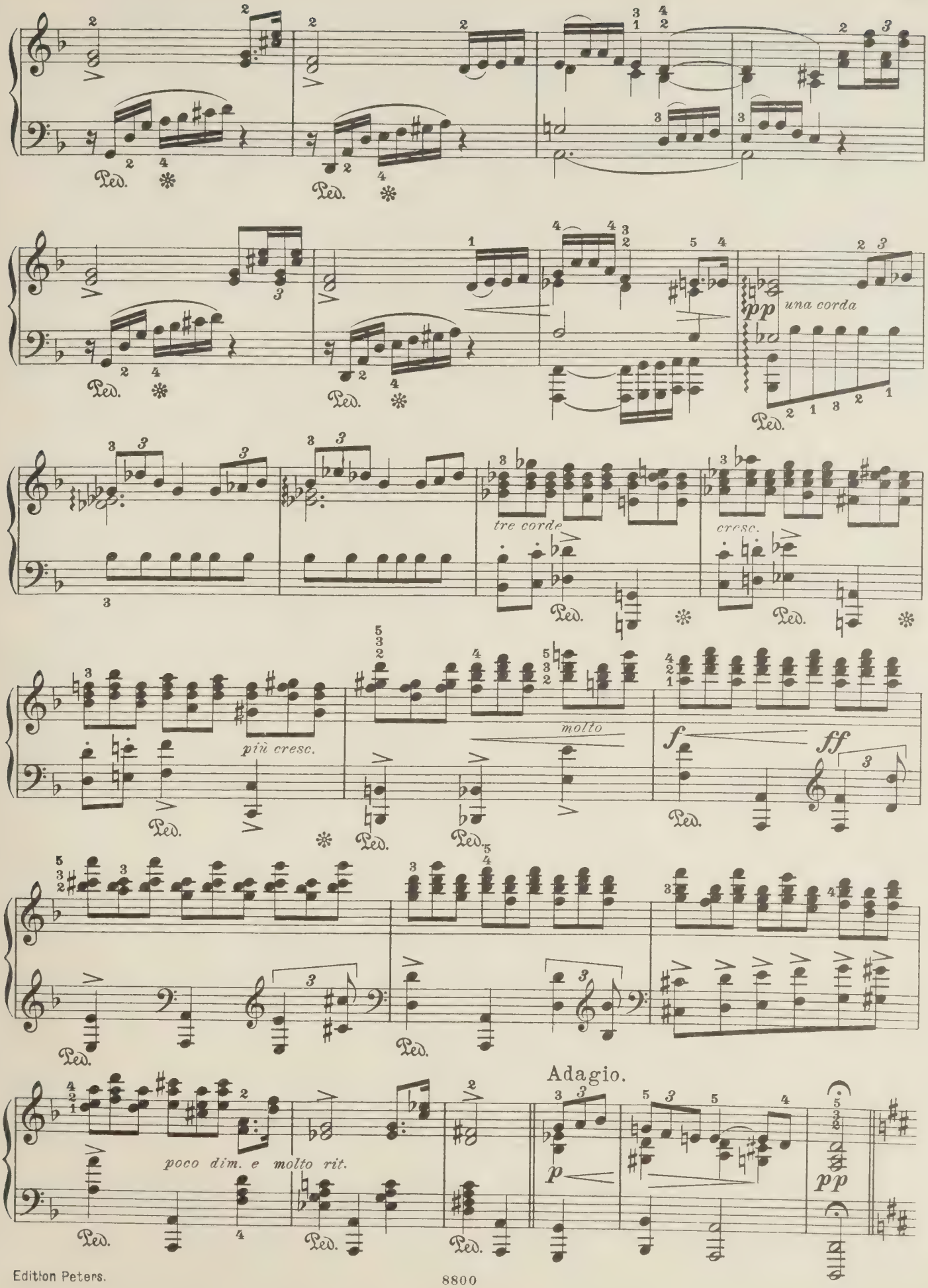
Svundne Dage.

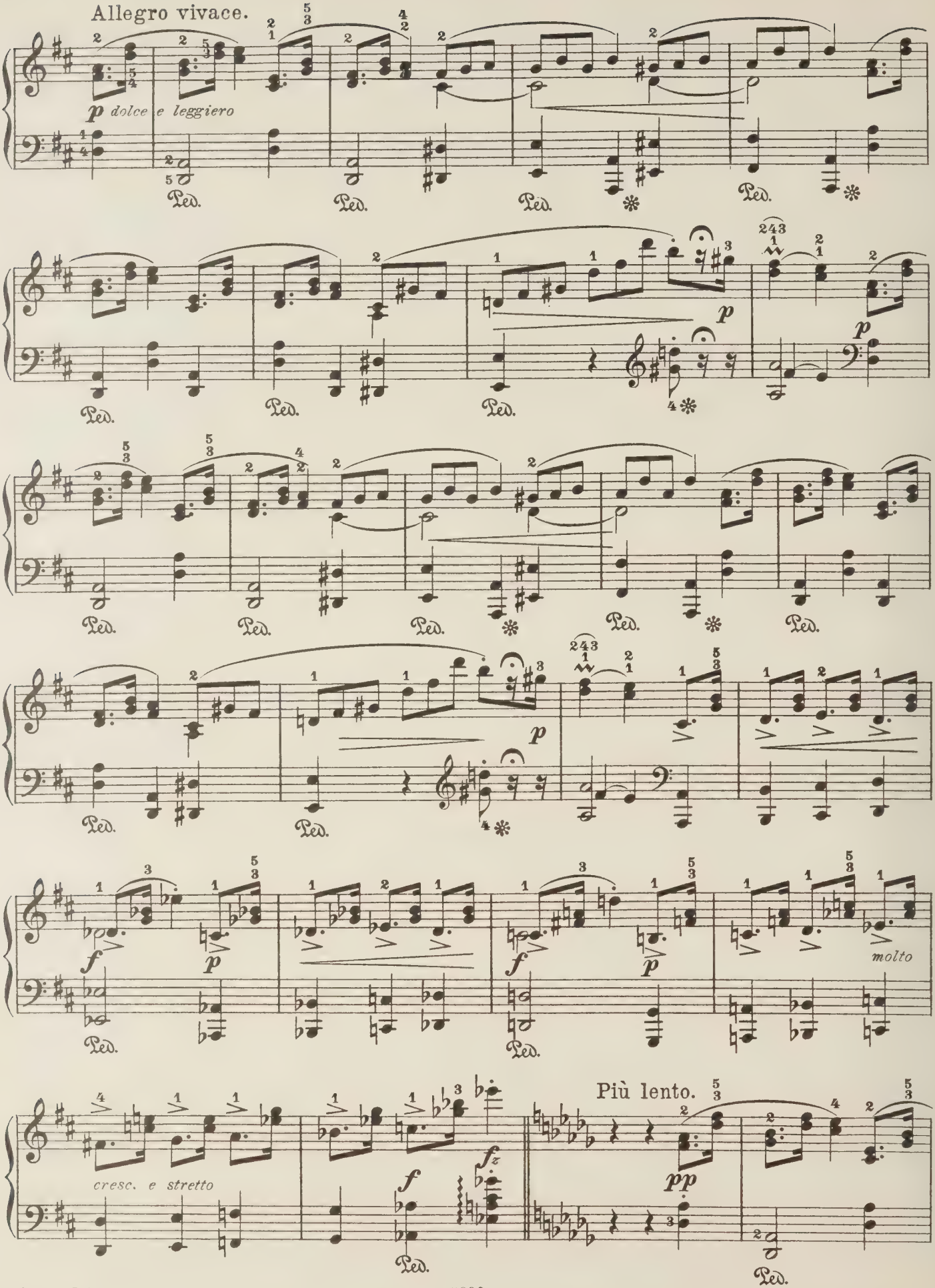
Opus 57.
(№ 36 - 41).

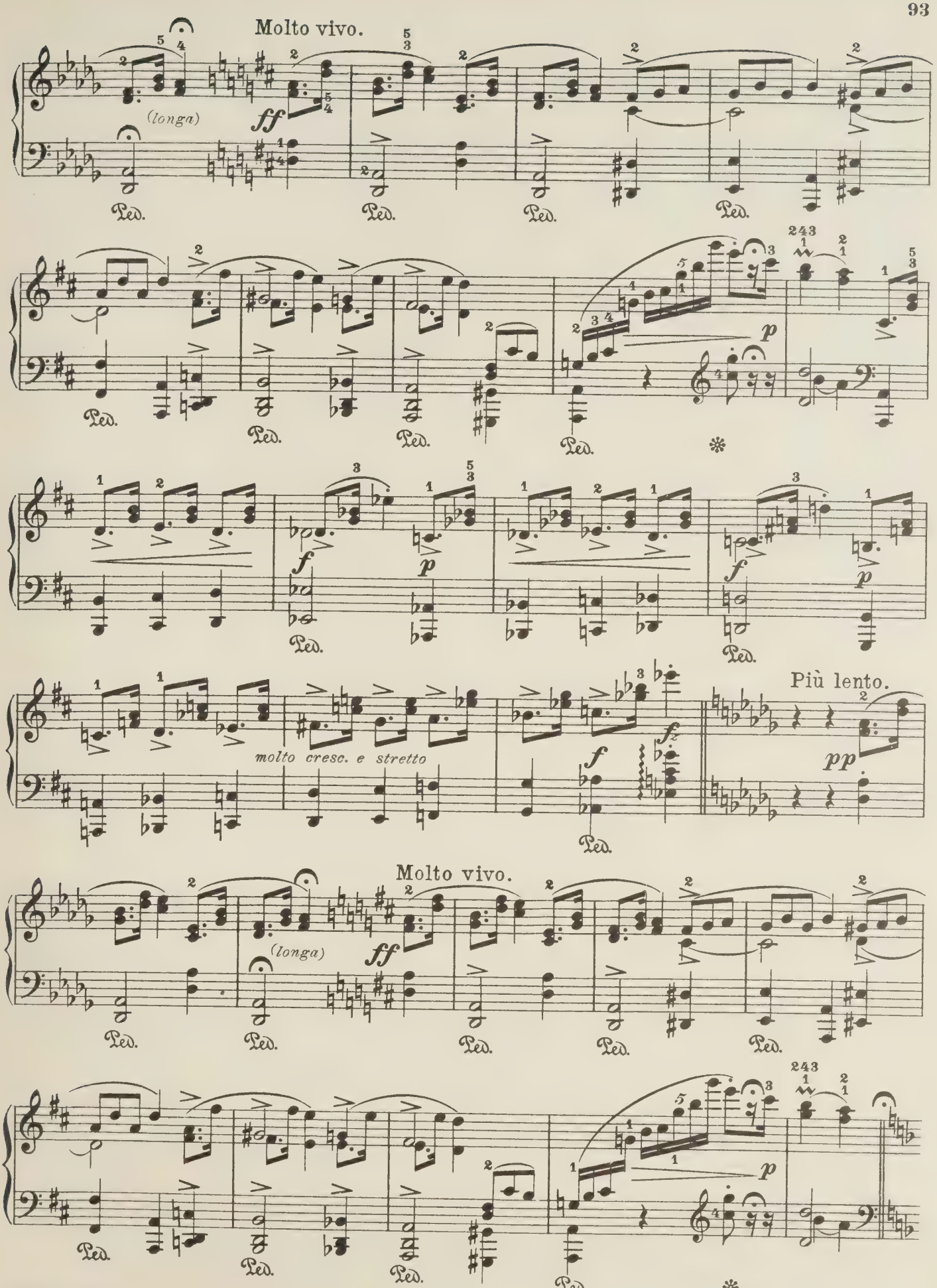
Andantino.

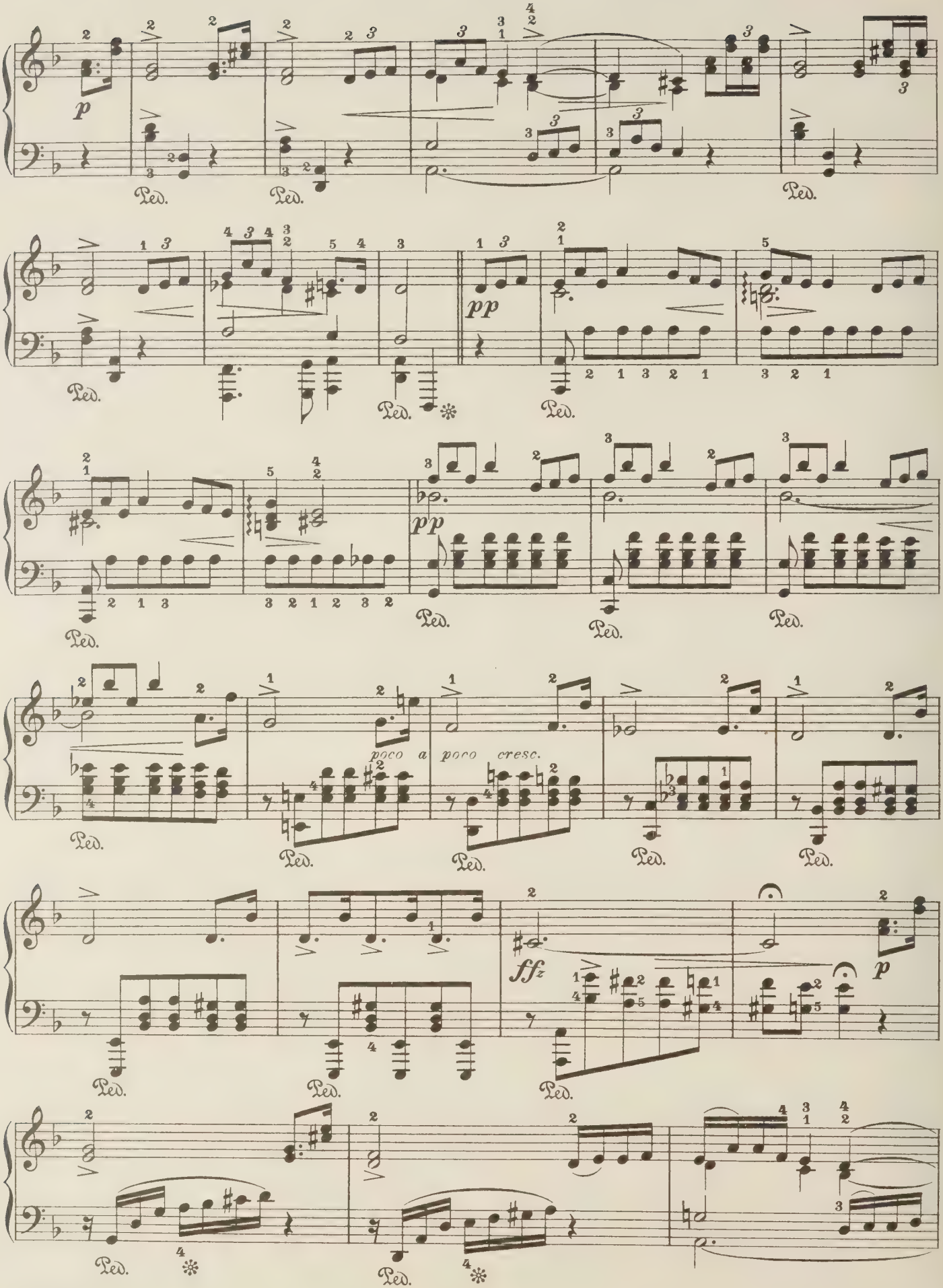
36.

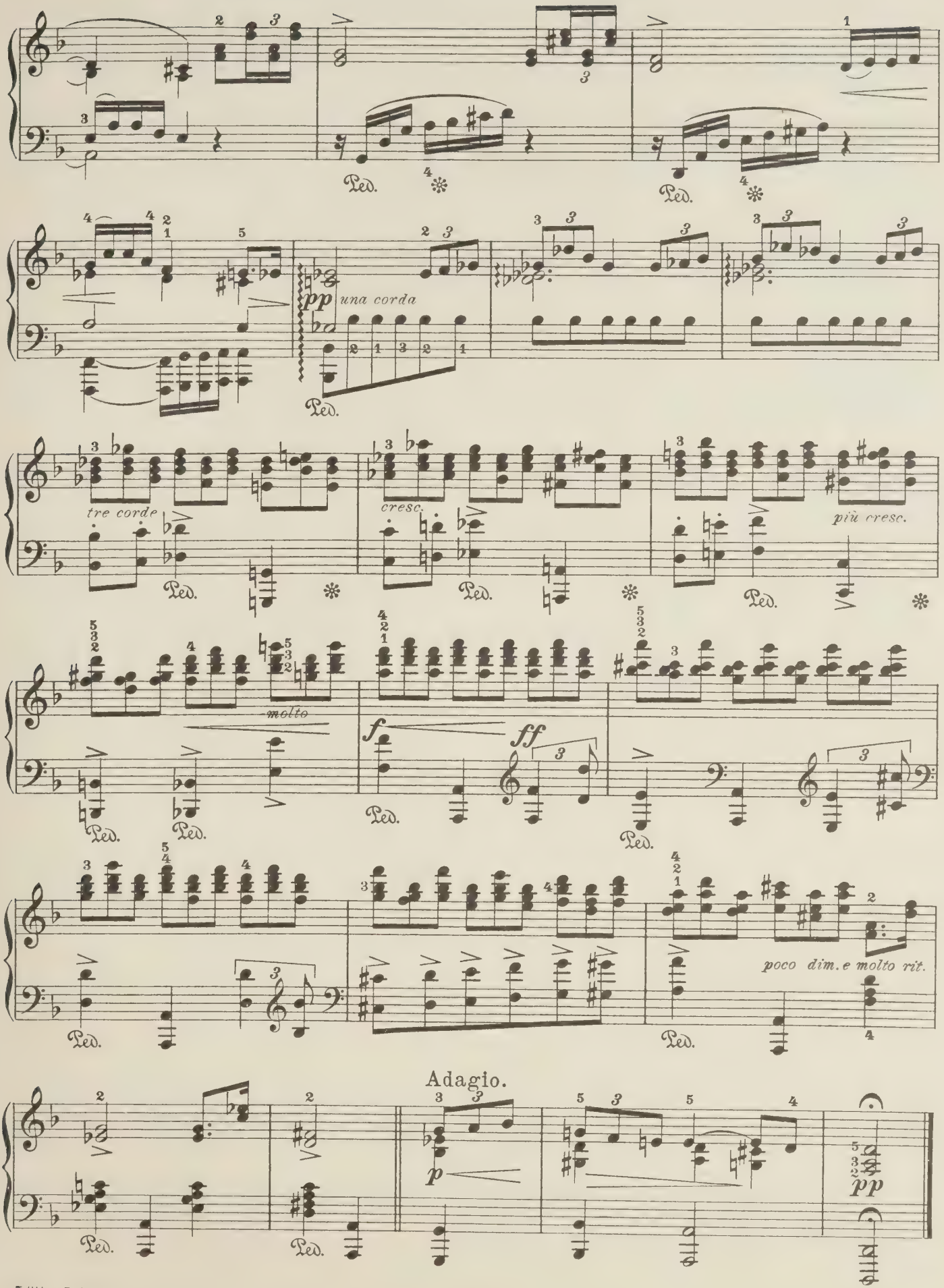



una corda
tre corde
cresc.
più cresc.
molto
Adagio.
poco dim. e molto rit.

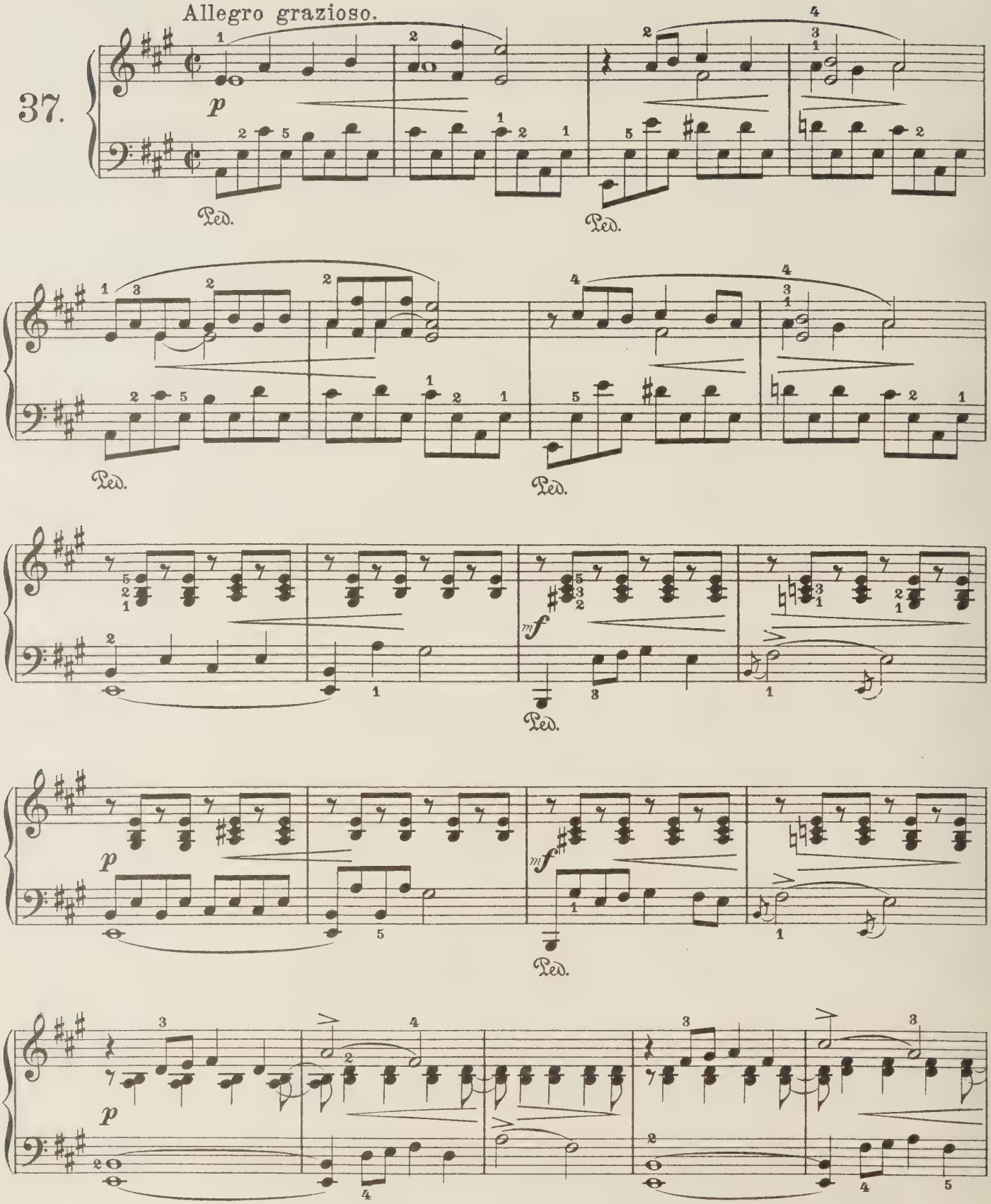

Allegro vivace.
p dolce e leggiero
Ped.
p
molto
f
p
Più lento.
pp
cresc. e stretto
fz


Molto vivo.
(longa)
ff
Ped.
p
molto cresc. e stretto
f
Più lento.
pp
Molto vivo.
(longa)
ff
Ped.
p


p
Ped.
pp
poco a poco cresc.
ff
p


Ped.
una corda
tre corde
cresc.
più cresc.
molto
f
ff
poco dim. e molto rit.
Adagio.
p
pp

Gade.



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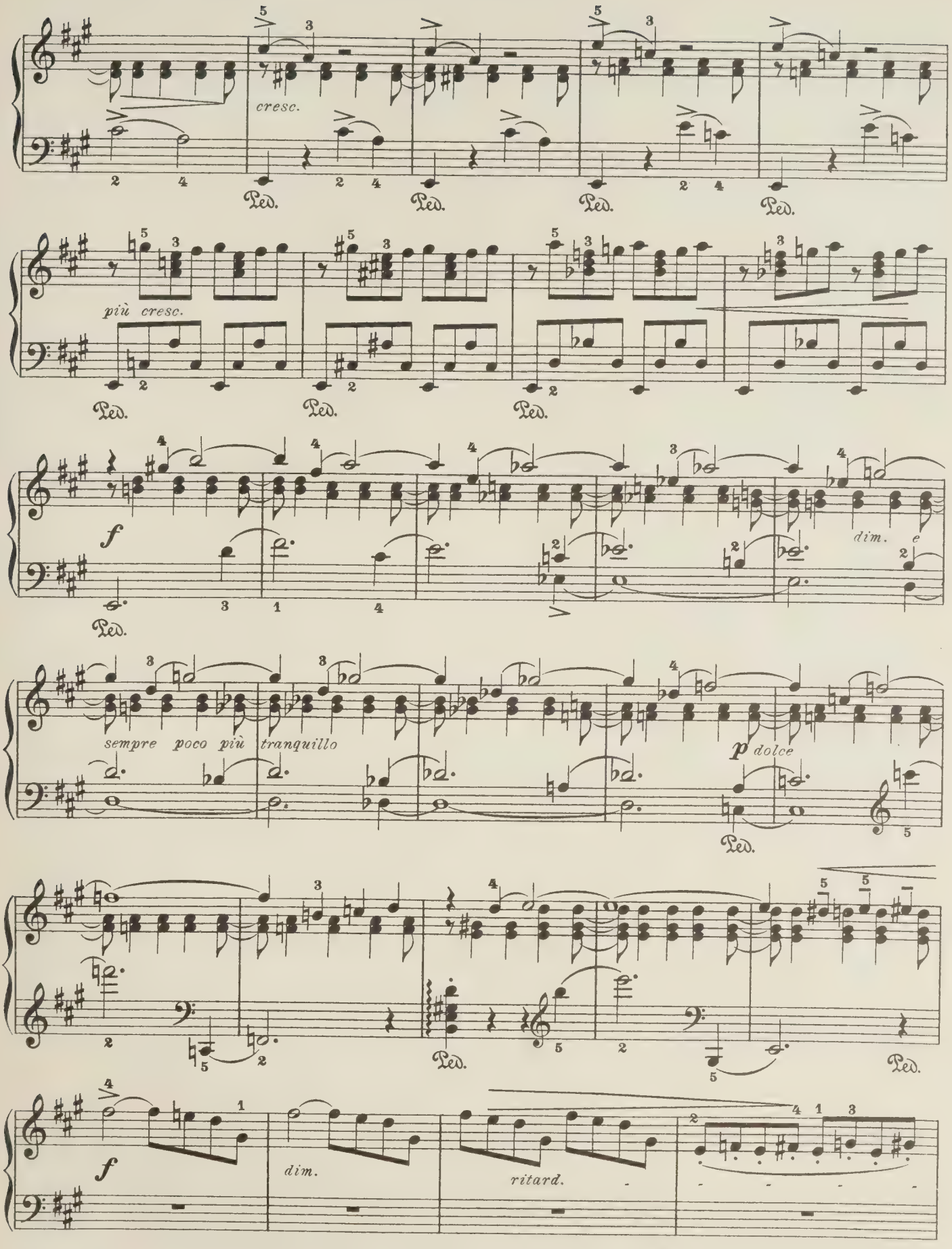
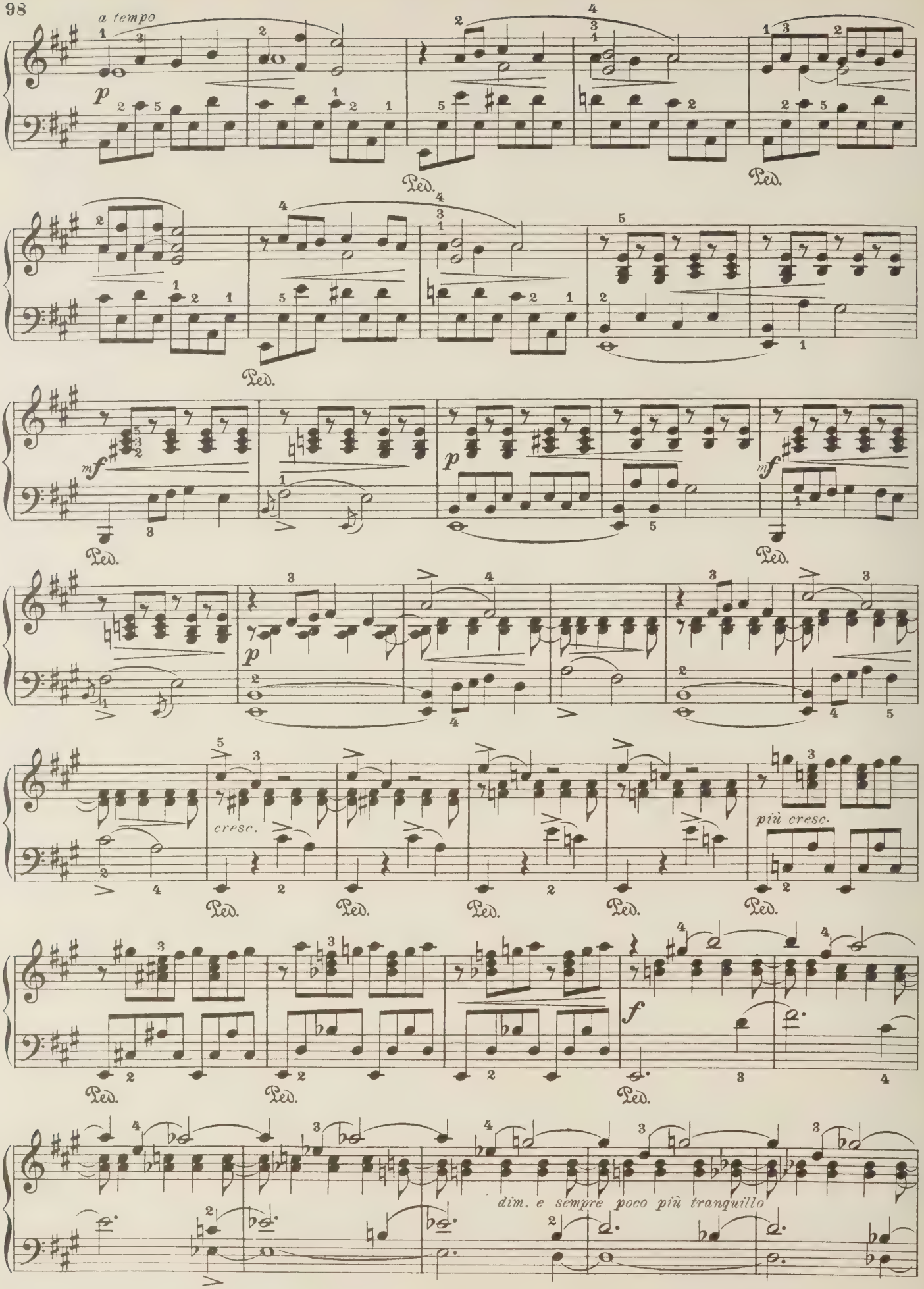
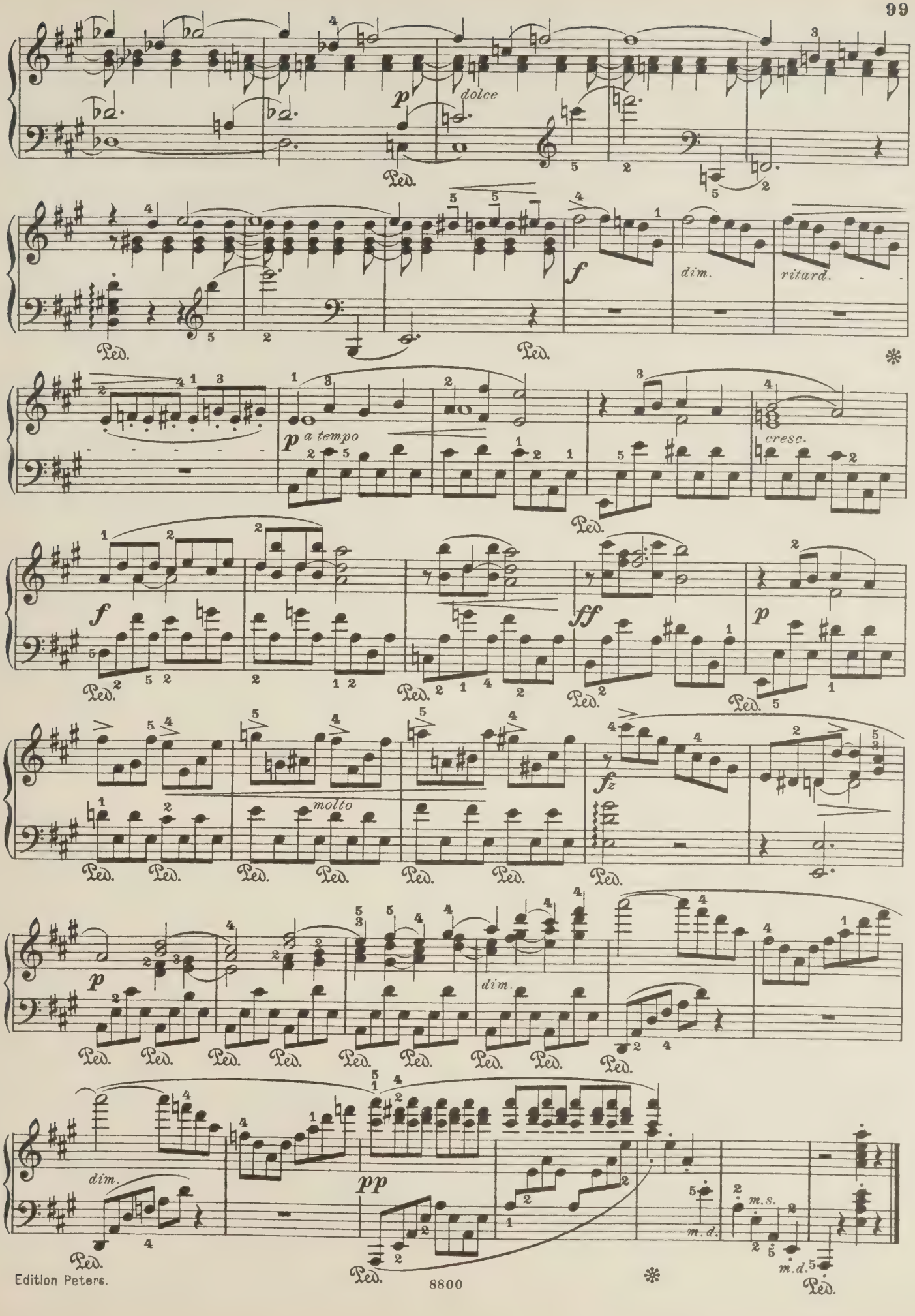

cresc.
Ped.
più cresc.
f
dim. e
sempre poco più tranquillo
p dolce
dim.
ritard.

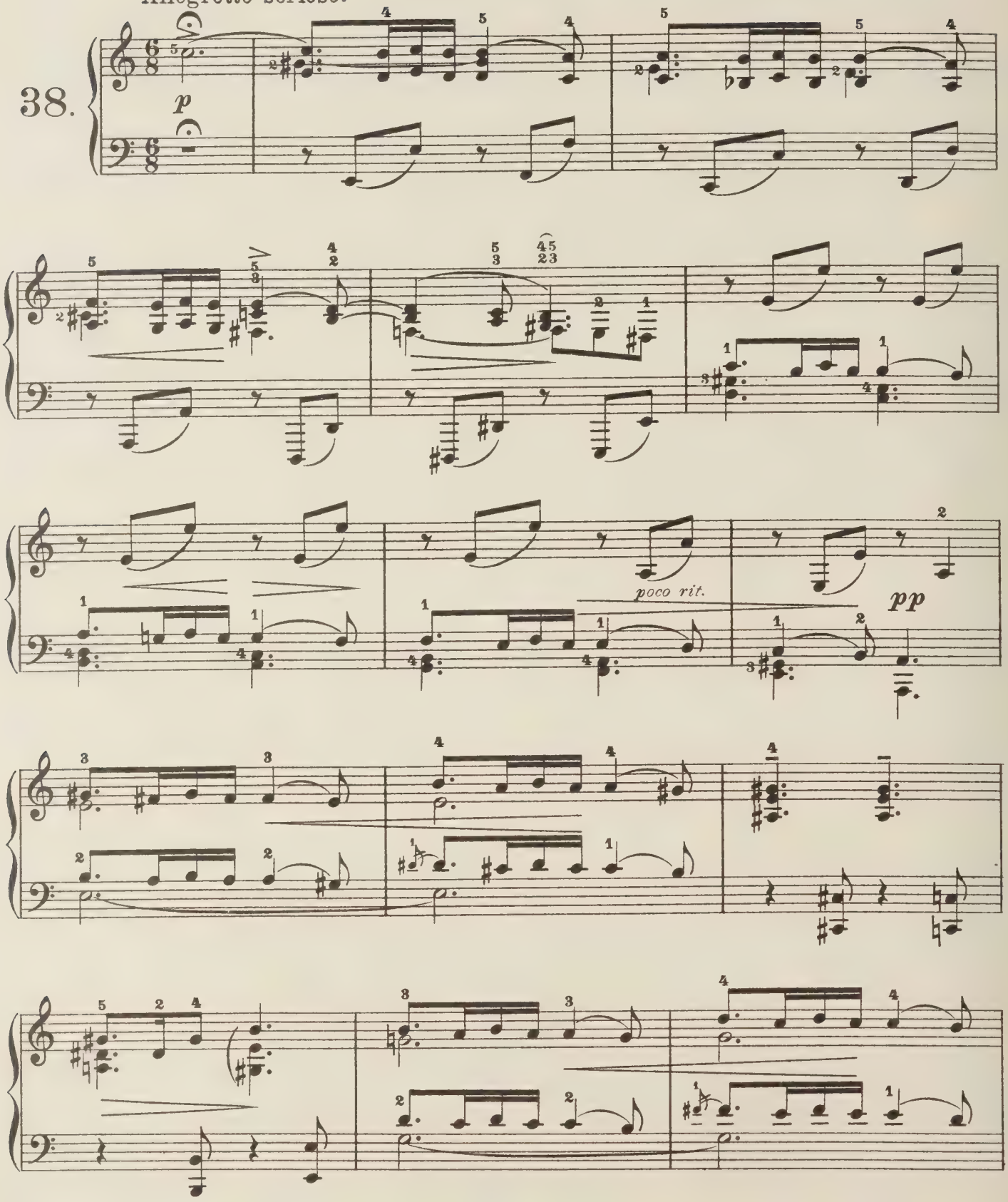

a tempo
p
Ped.
mf
cresc.
più cresc.
f
dim. e sempre poco più tranquillo


p
dolce
Ped.
f
dim.
ritard.
a tempo
cresc.
ff
molto
fz
pp
m.s.
m.d.

Illusion.

Allegretto serioso.

38.



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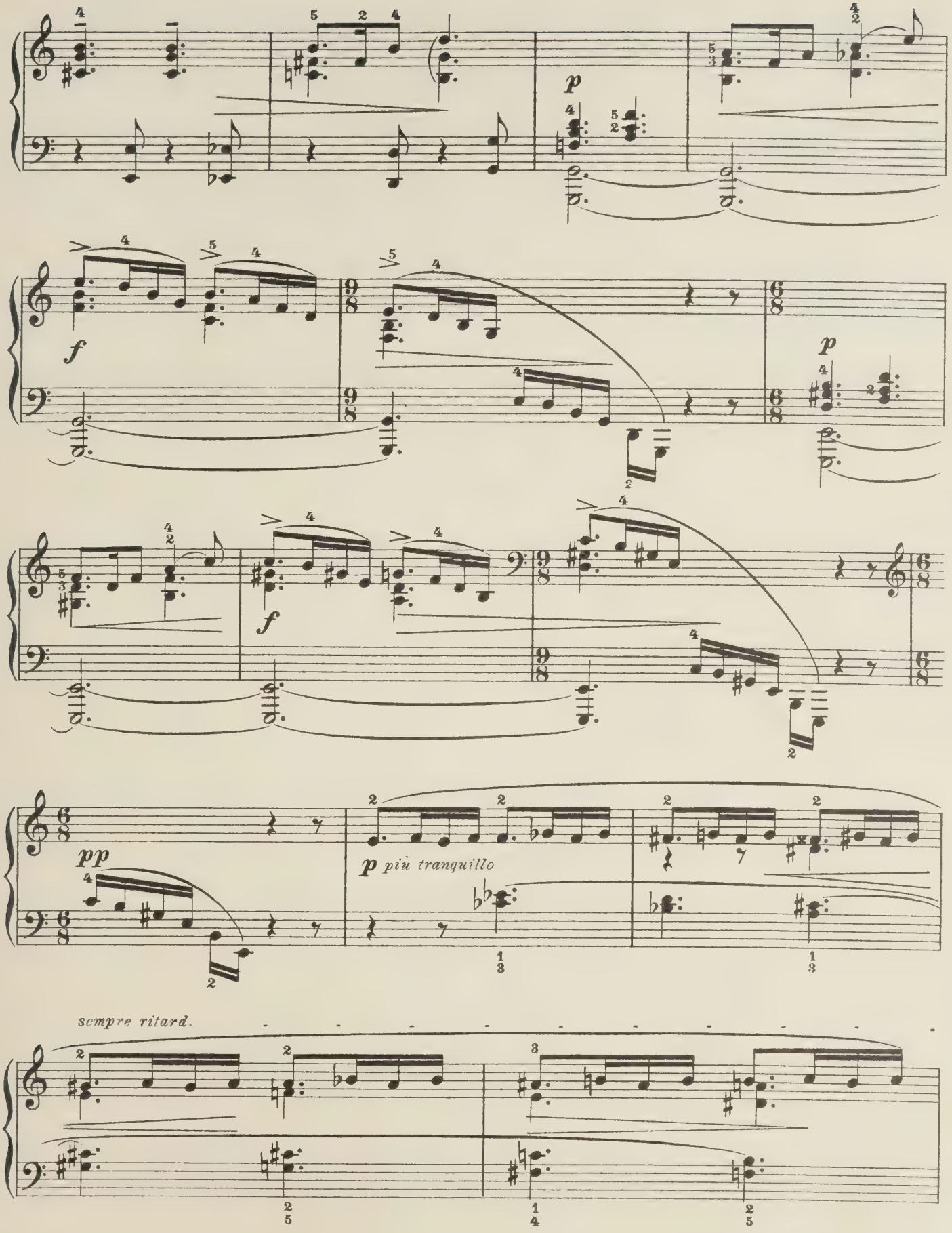
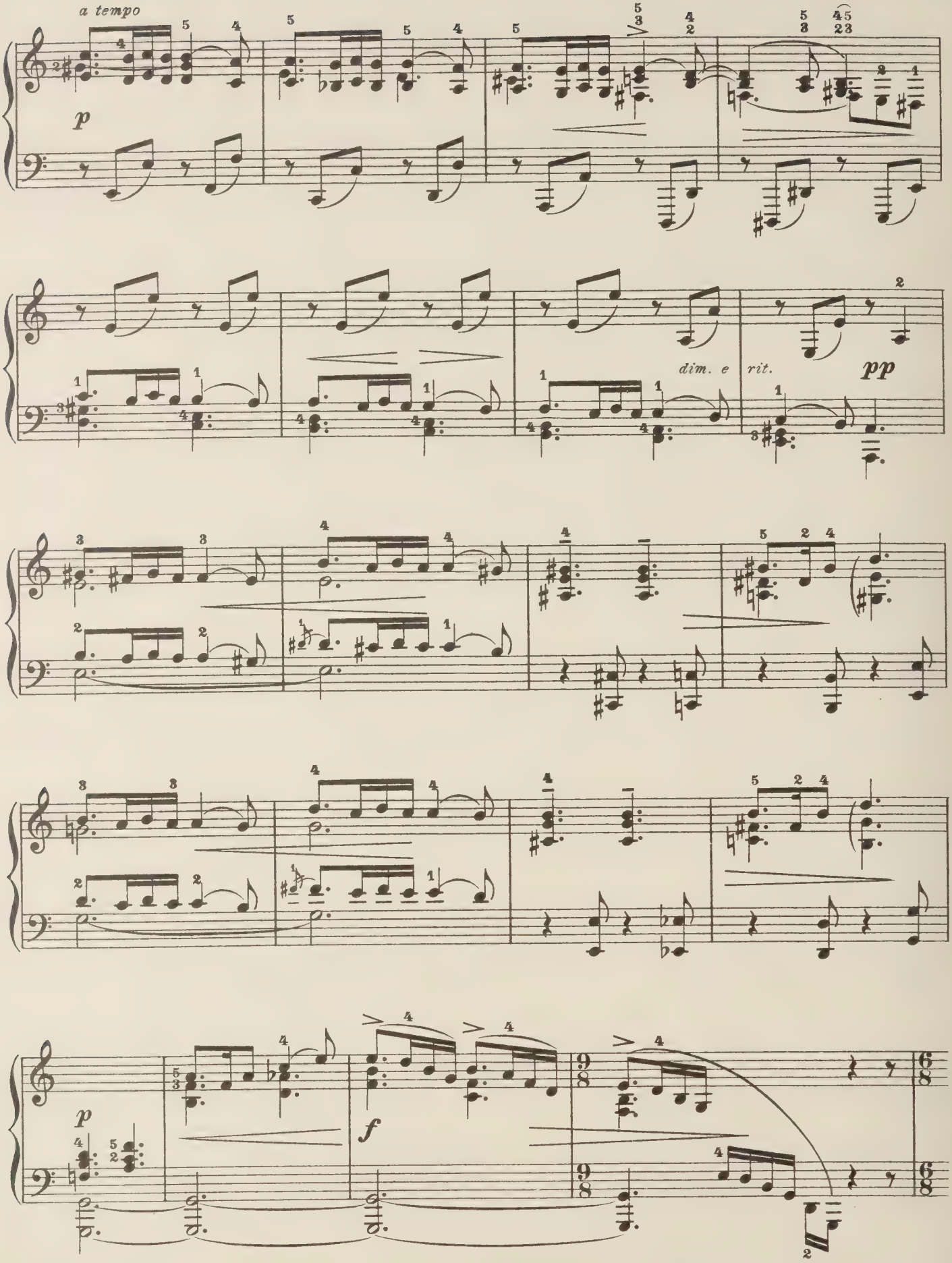
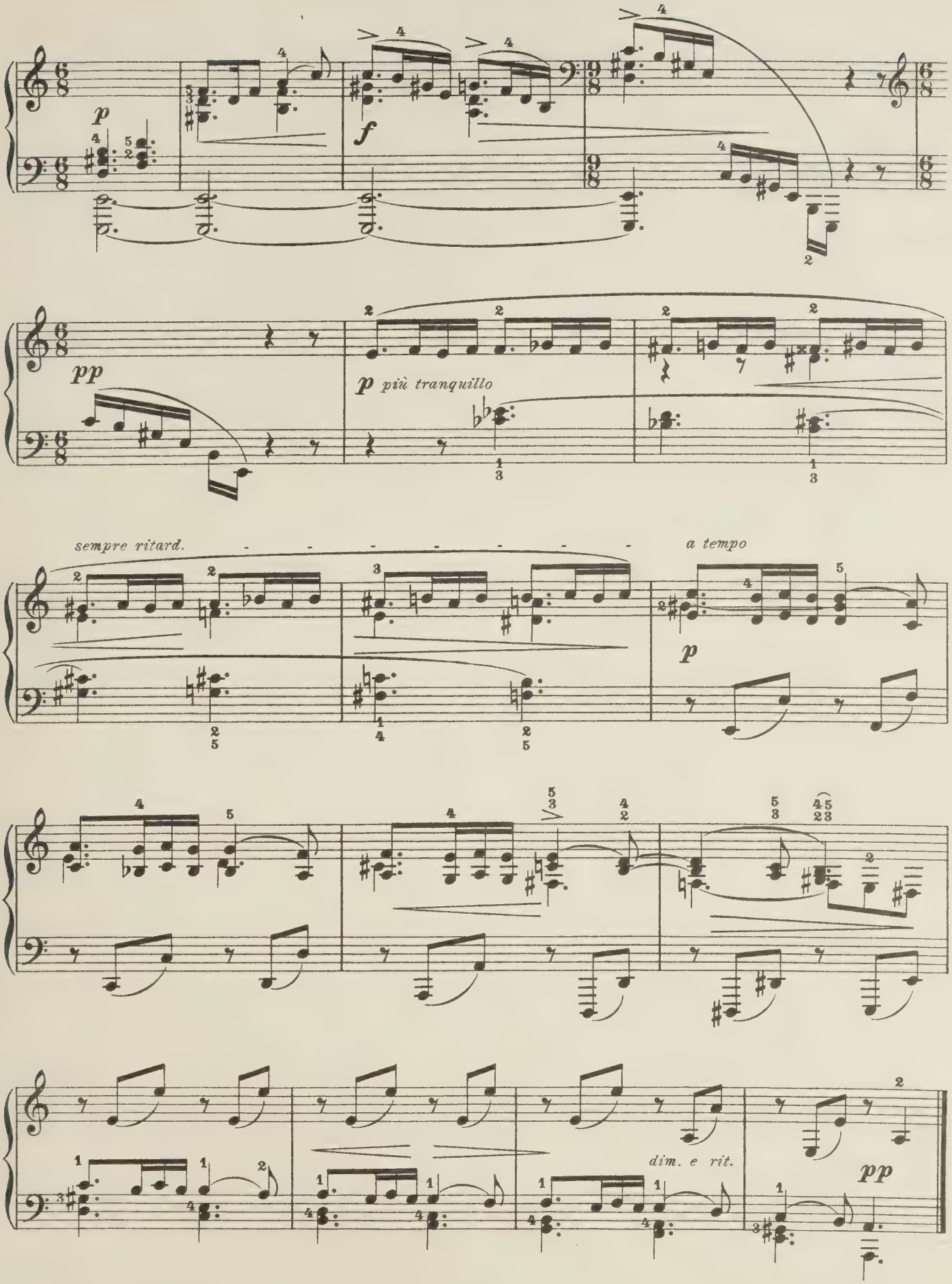

p
f
f
p
pp
p più tranquillo
sempre ritard.


a tempo
p
dim. e
rit.
pp
f


p
f
pp
p più tranquillo
sempre ritard.
a tempo
p
dim. e rit.
pp

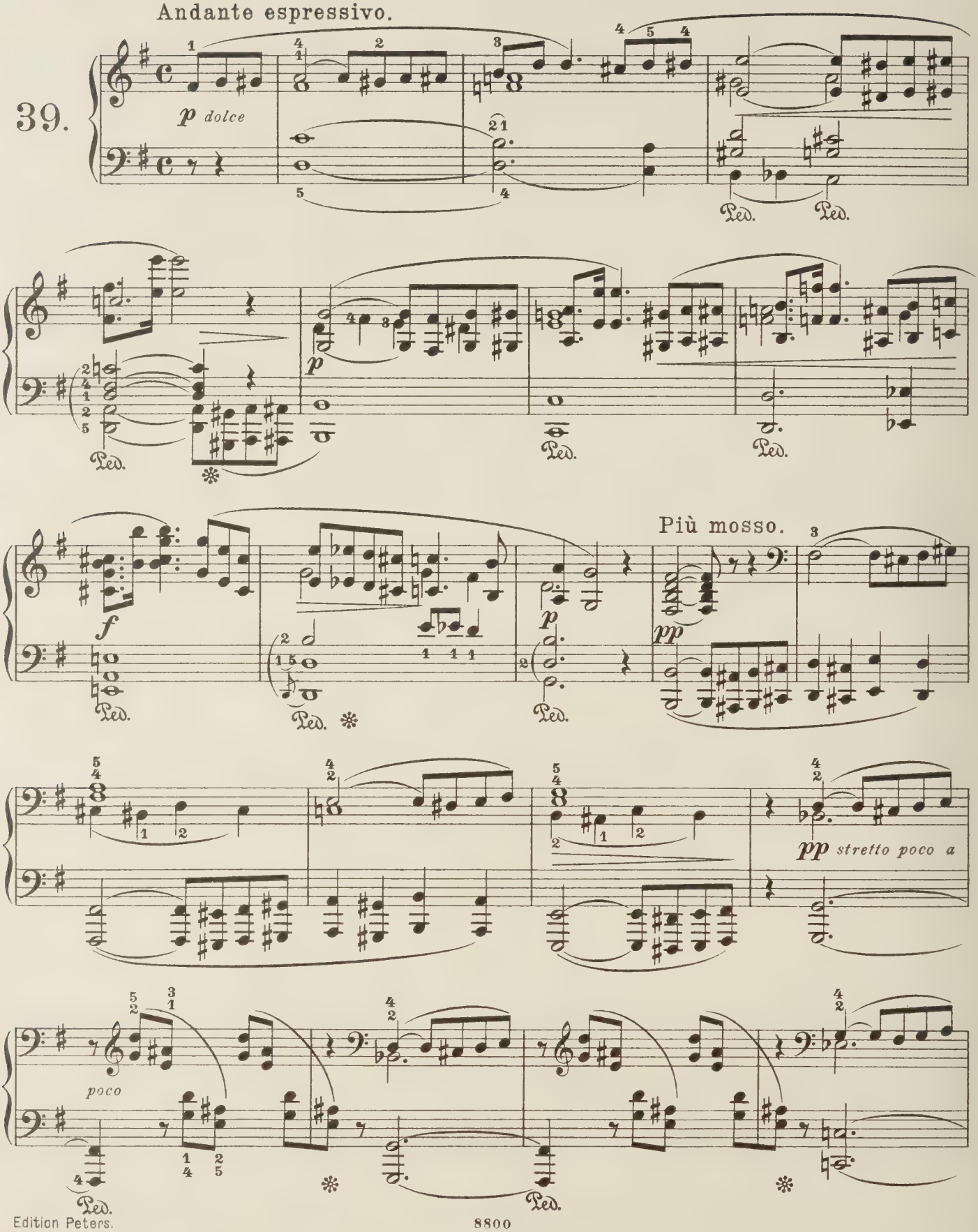
Geheimnis.

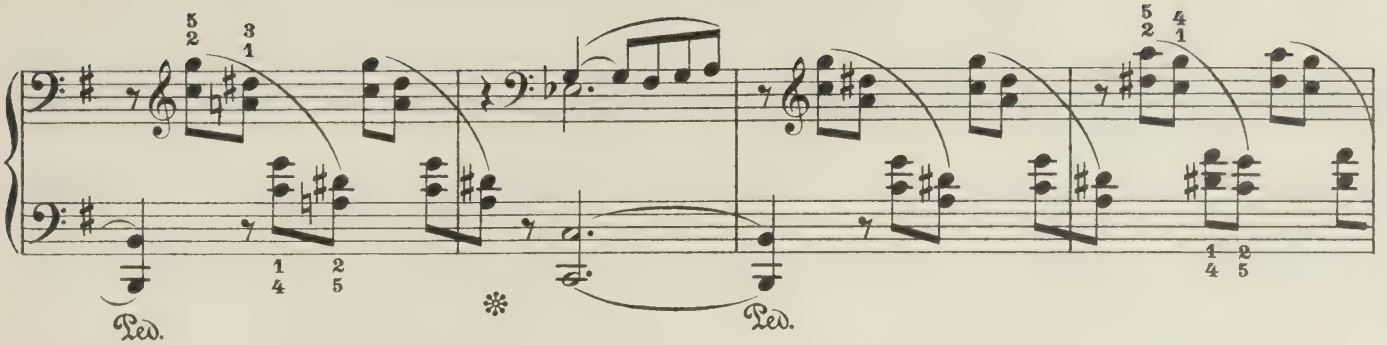
Mystère. — Secret.

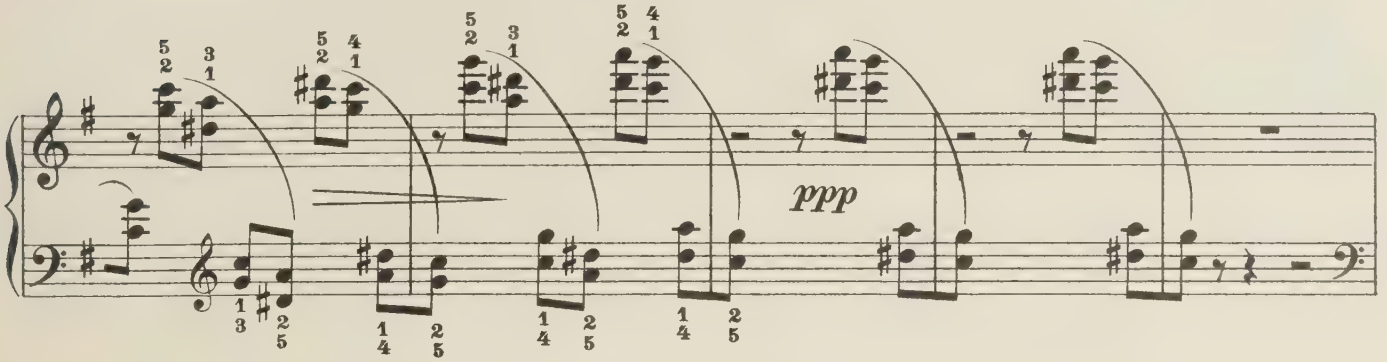
Hemmelighed.

Andante espressivo.

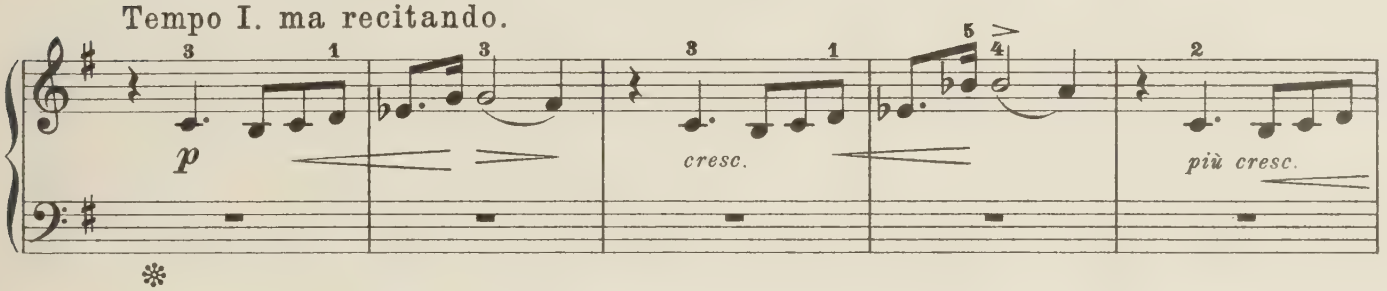
39.

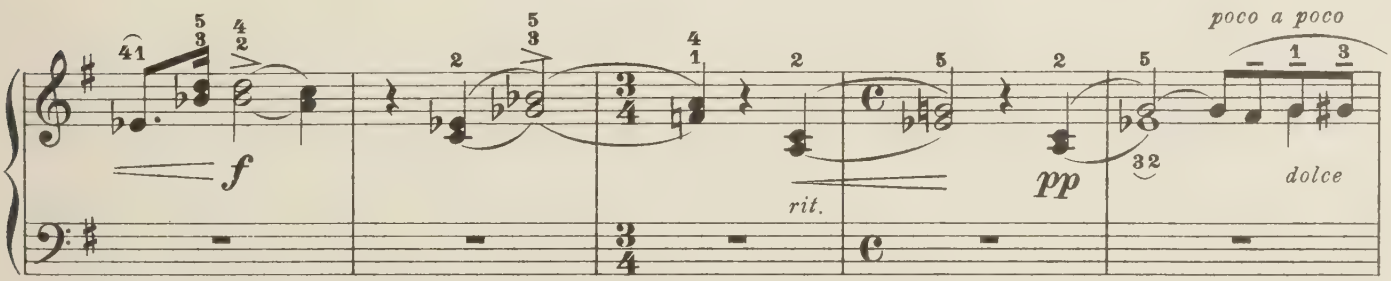


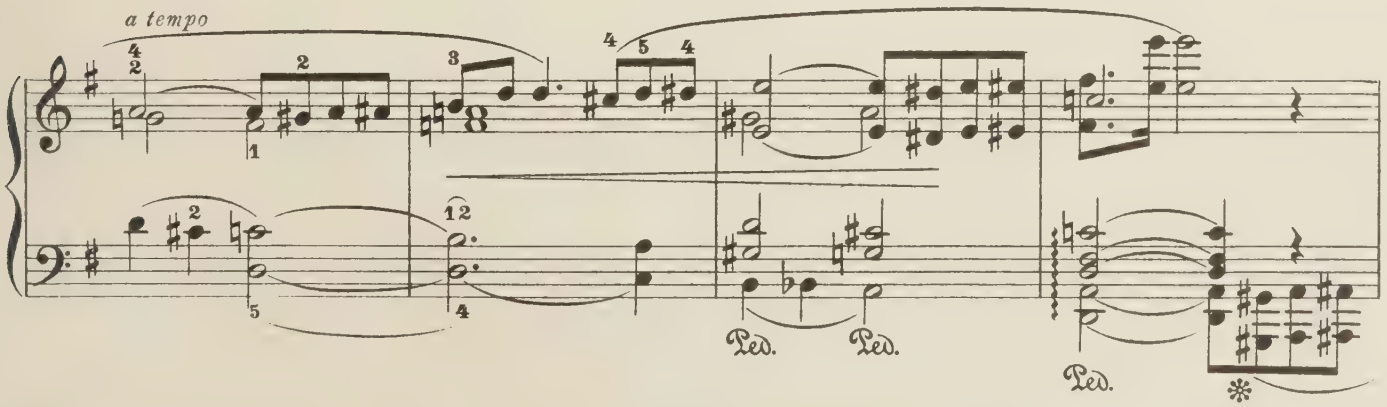


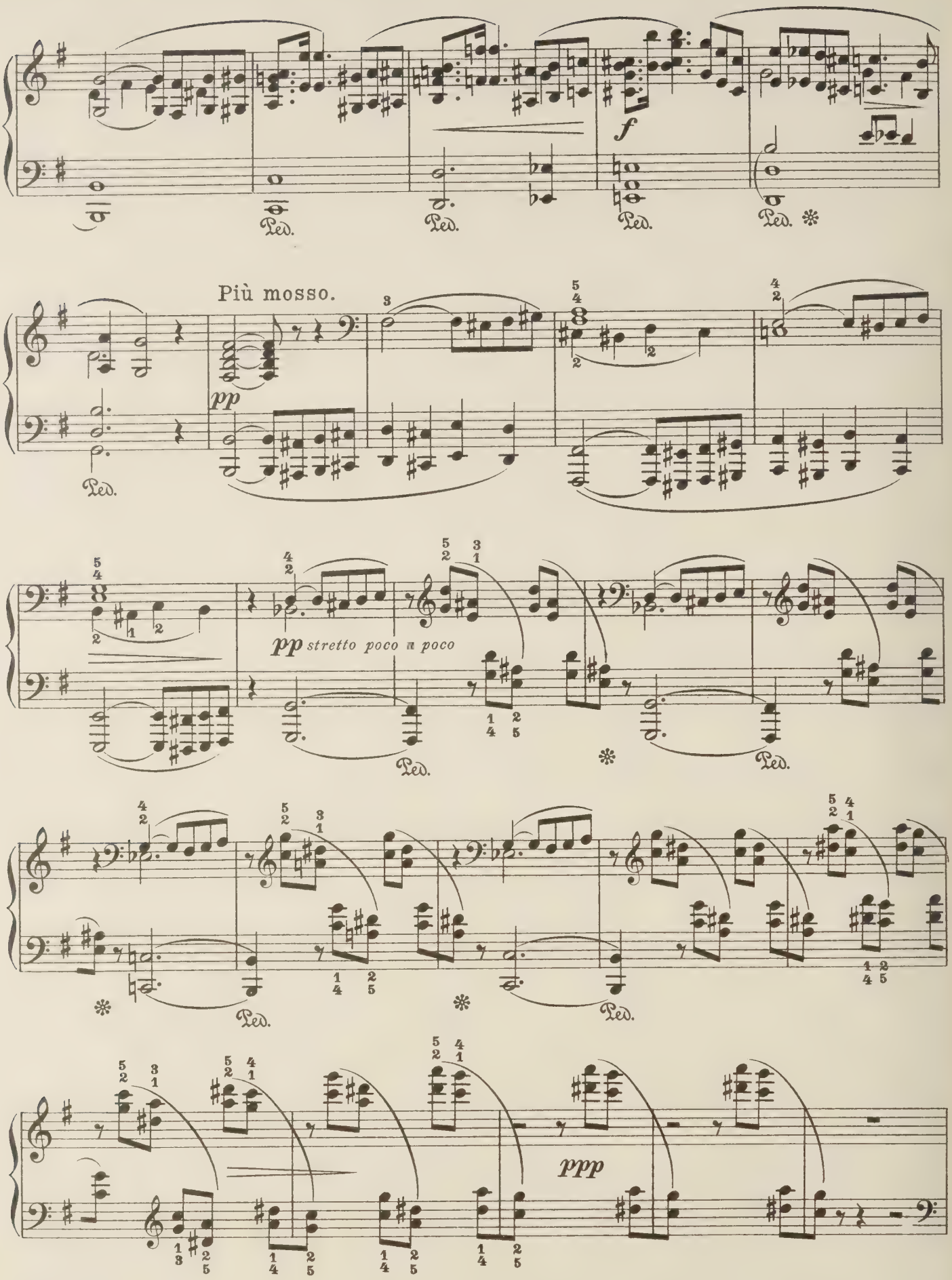


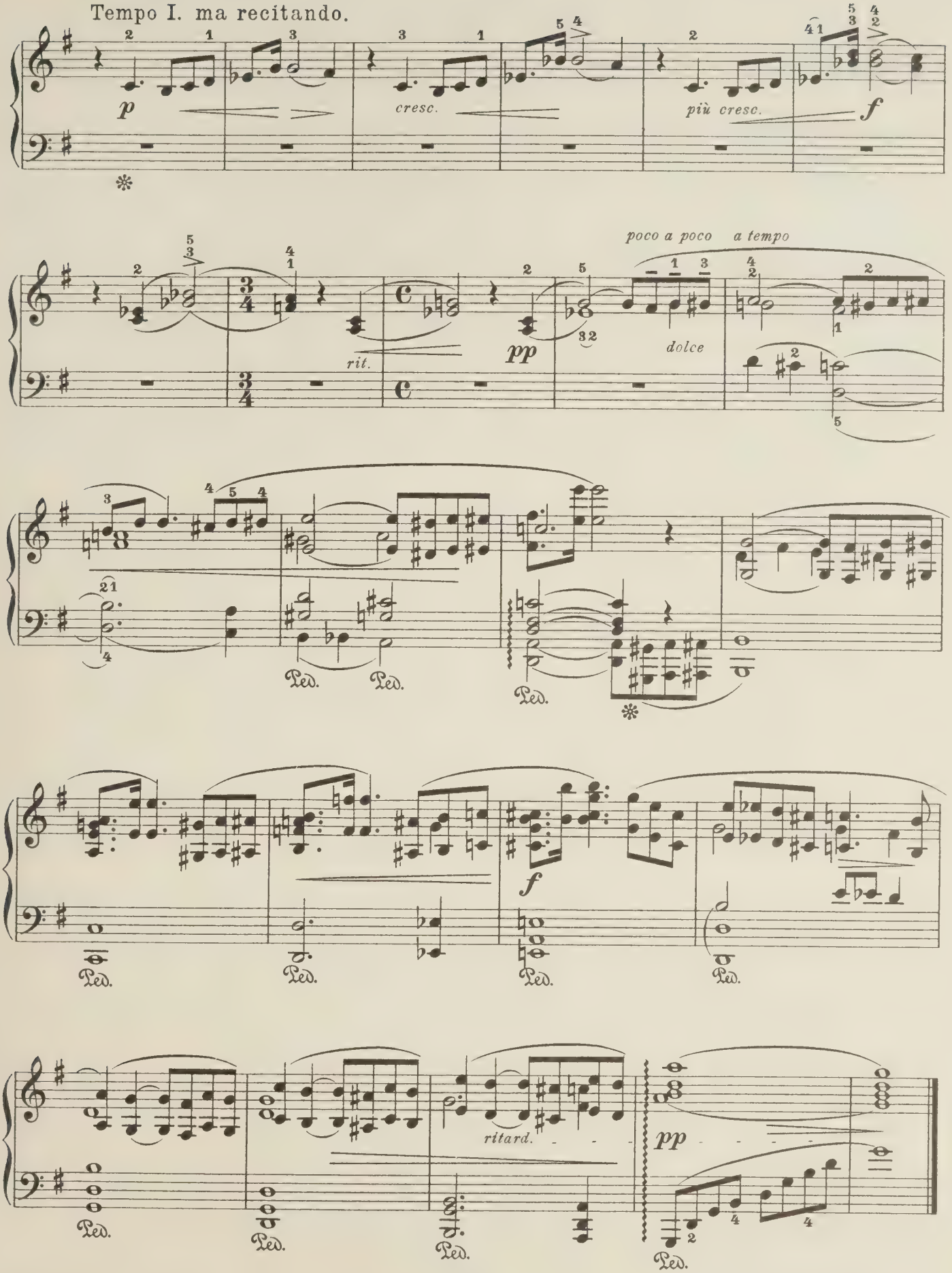
Tempo I. ma recitando.








f
Più mosso.
pp
pp stretto poco a poco
ppp


Tempo I. ma recitando.
p
cresc.
più cresc.
f
poco a poco a tempo
rit.
pp
dolce
Ped.
f
ritard.
pp

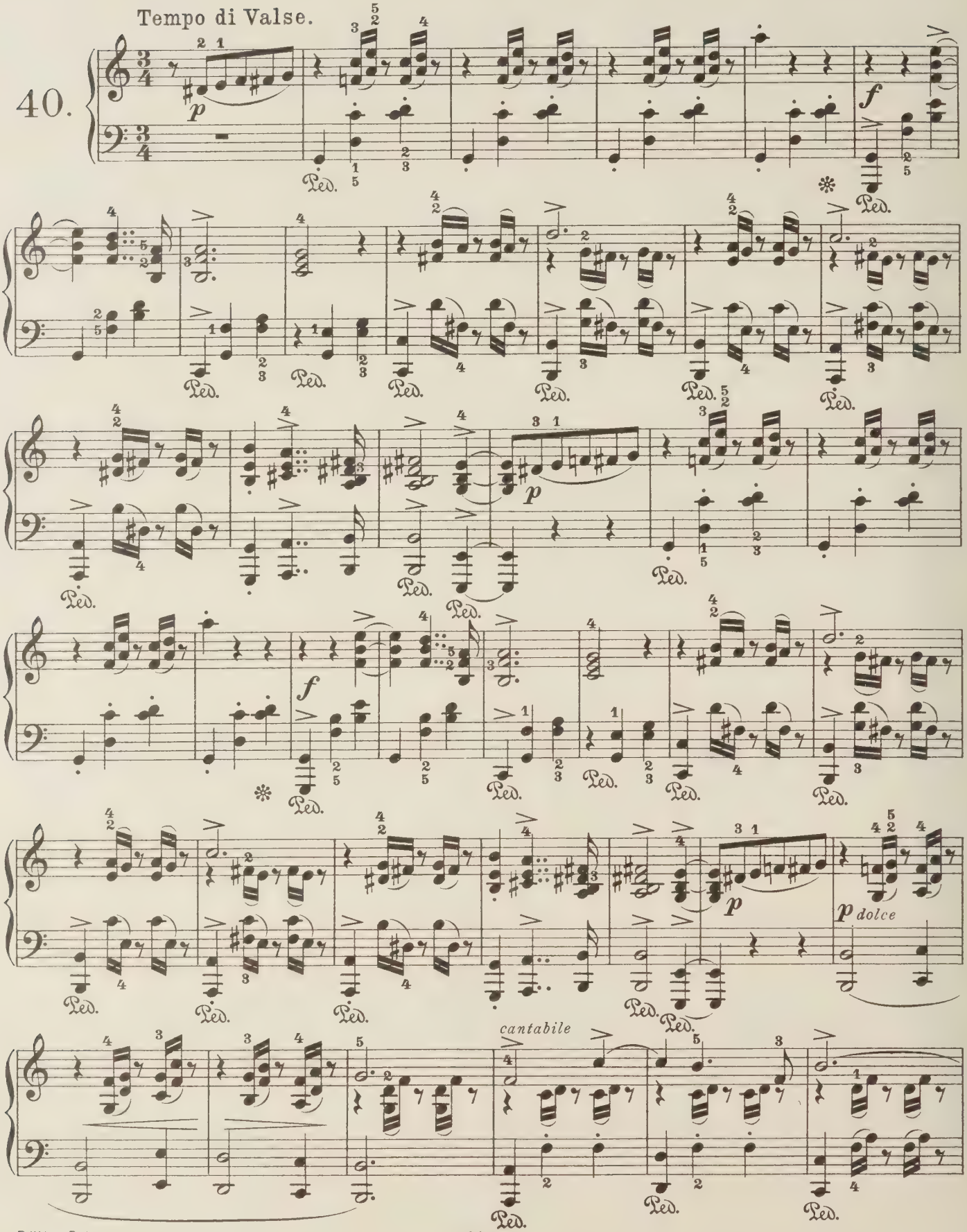
Sie tanzt.

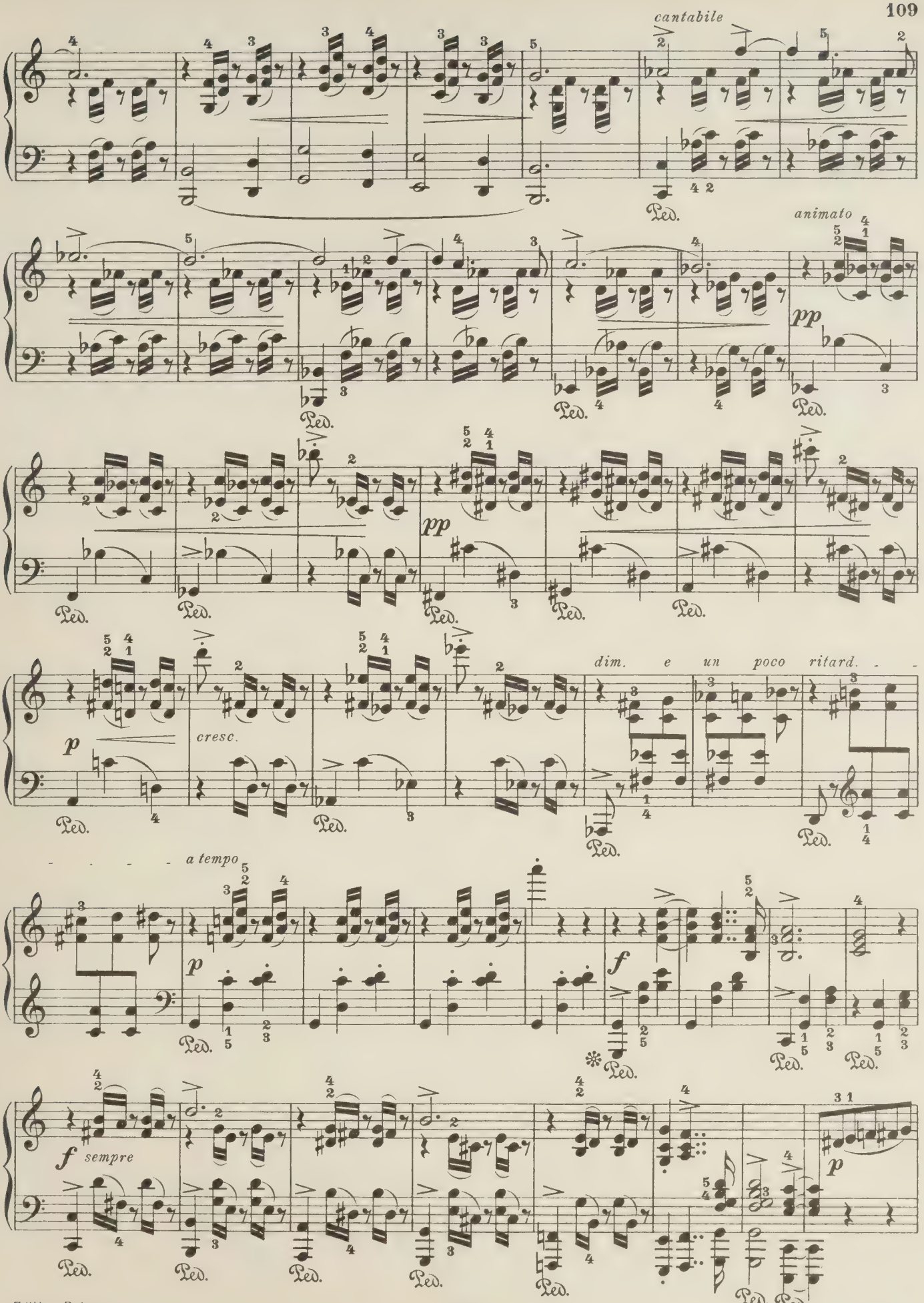
Elle danse. — She dances.

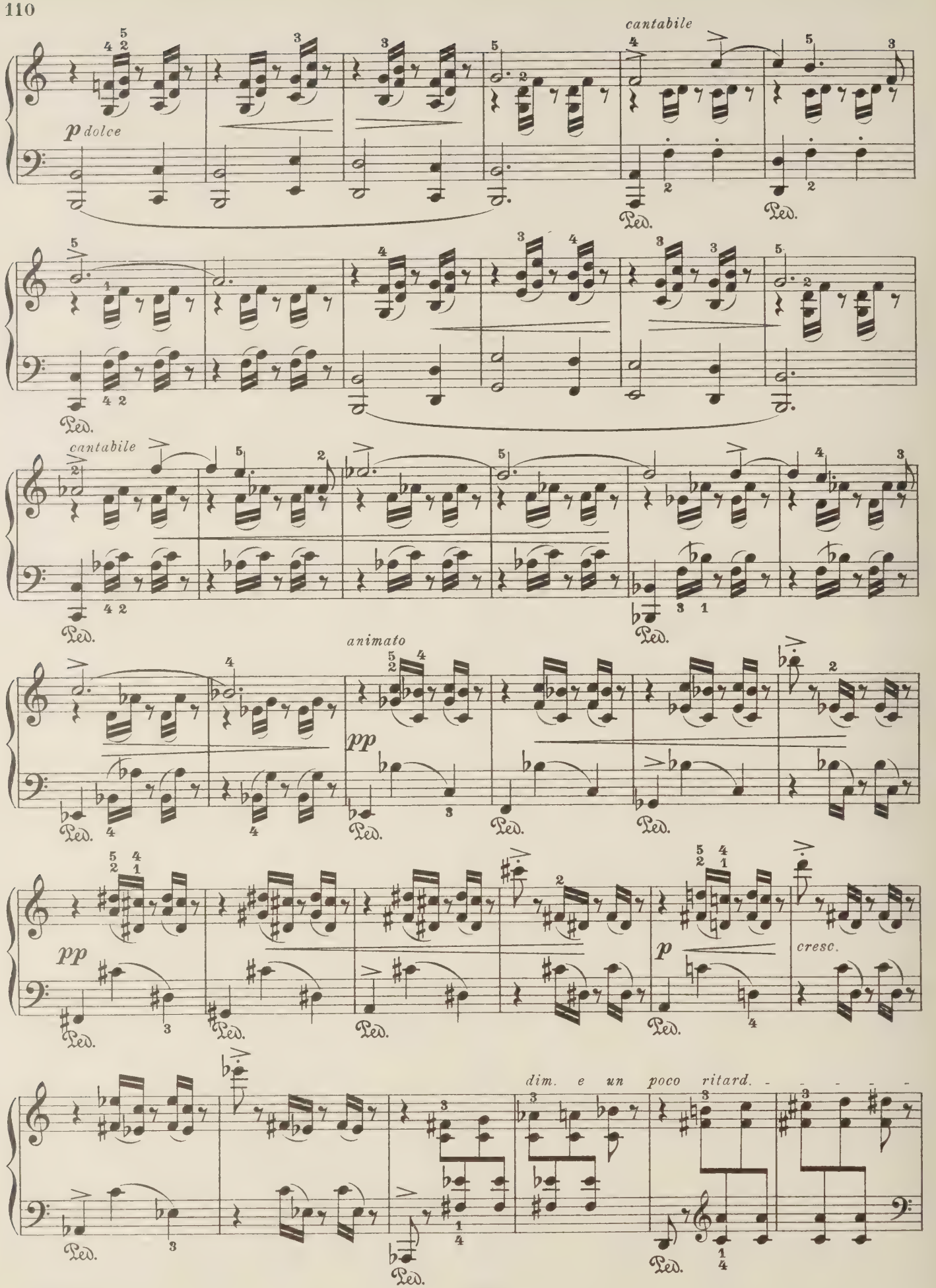
Hun danser.

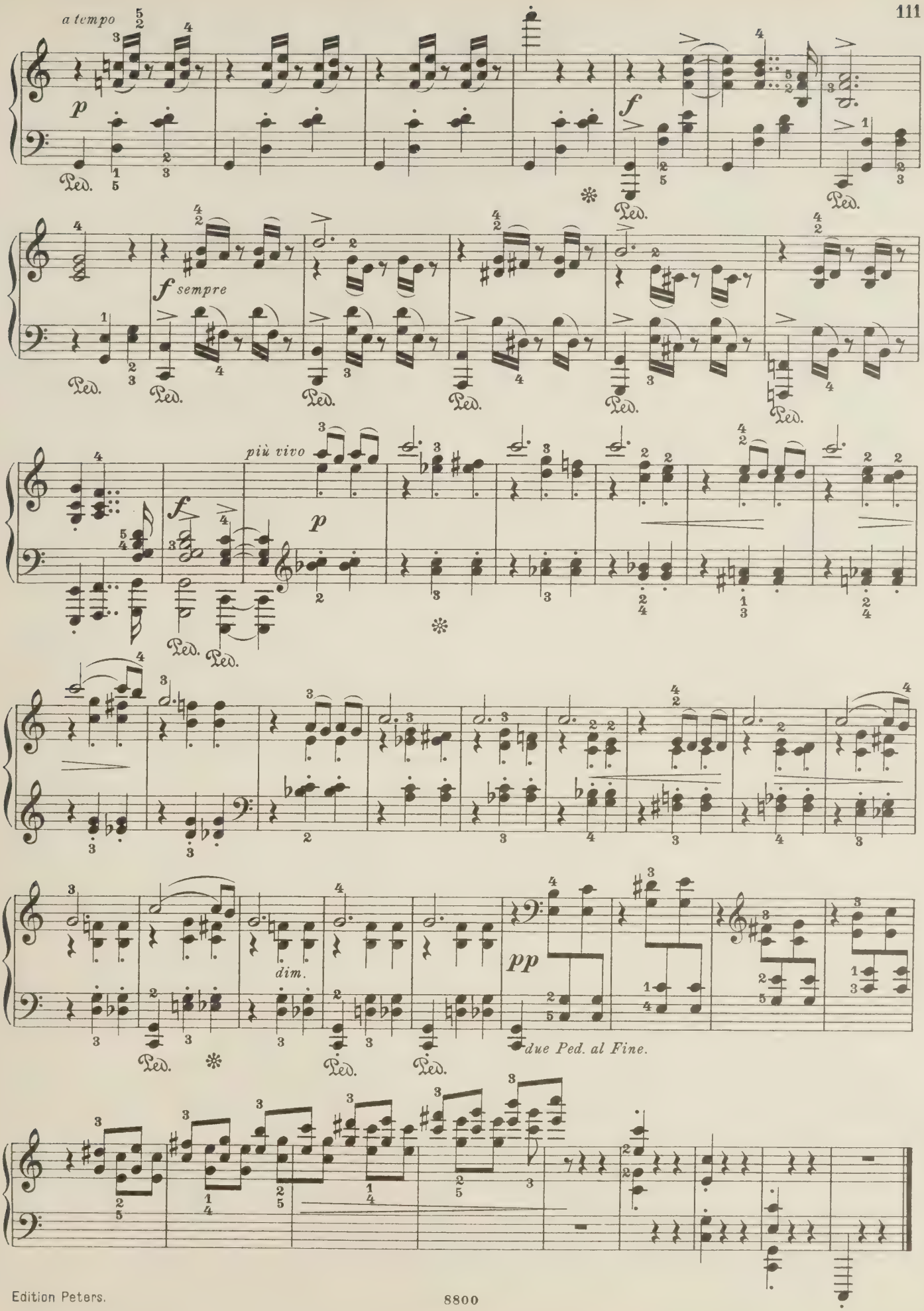
40.

Tempo di Valse.




cantabile
animato
pp
cresc.
dim. e un poco ritard.
a tempo
sempre
Ped.


cantabile
p dolce
Ped.
cantabile
animato
pp
p
cresc.
dim. e un poco ritard.


a tempo
p
Ped.
f
f sempre
più vivo
p
dim.
pp
due Ped. al Fine.

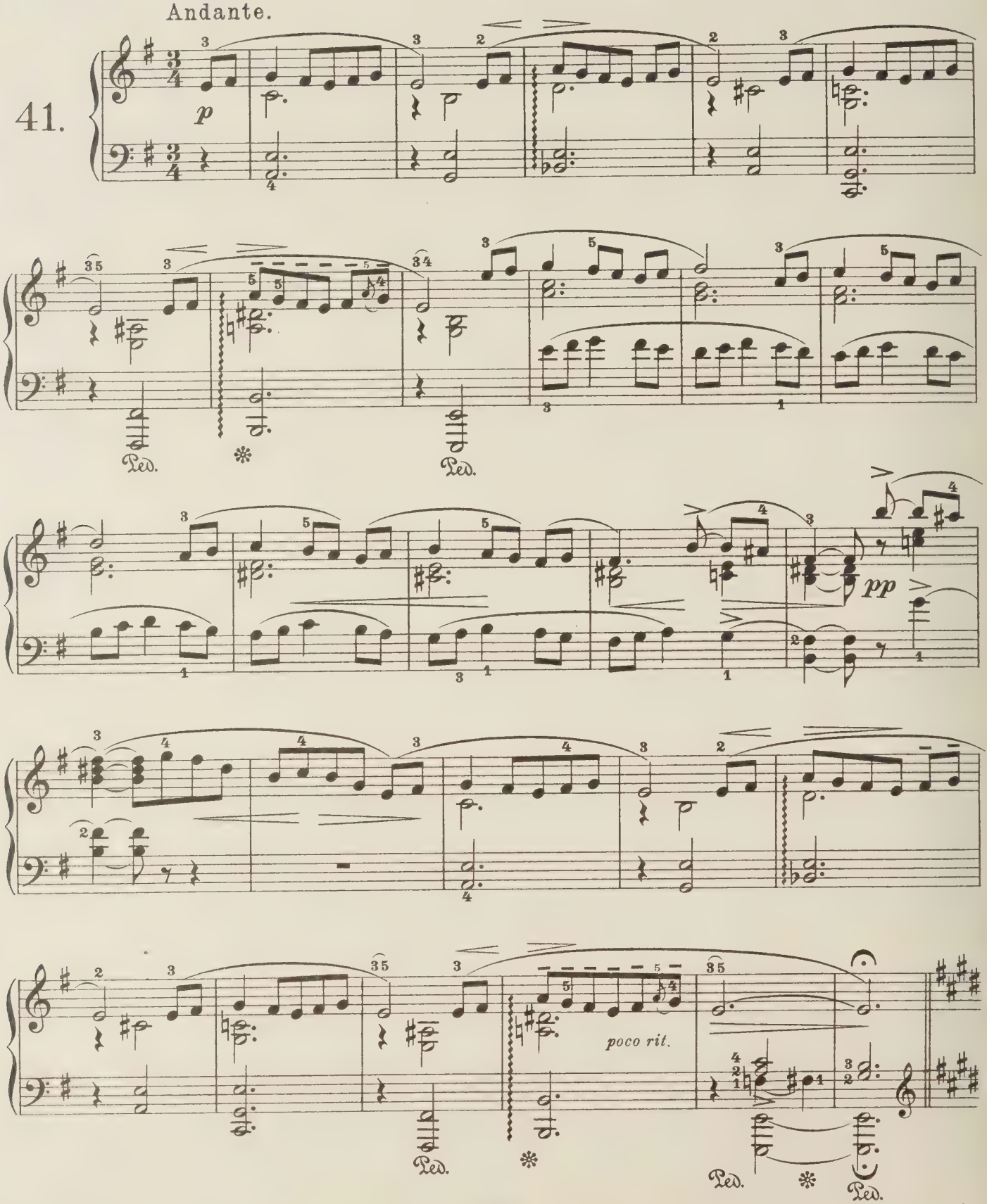
Heimweh.

Mal du pays. — Home-sickness.

Hjemve.

41.

Andante.



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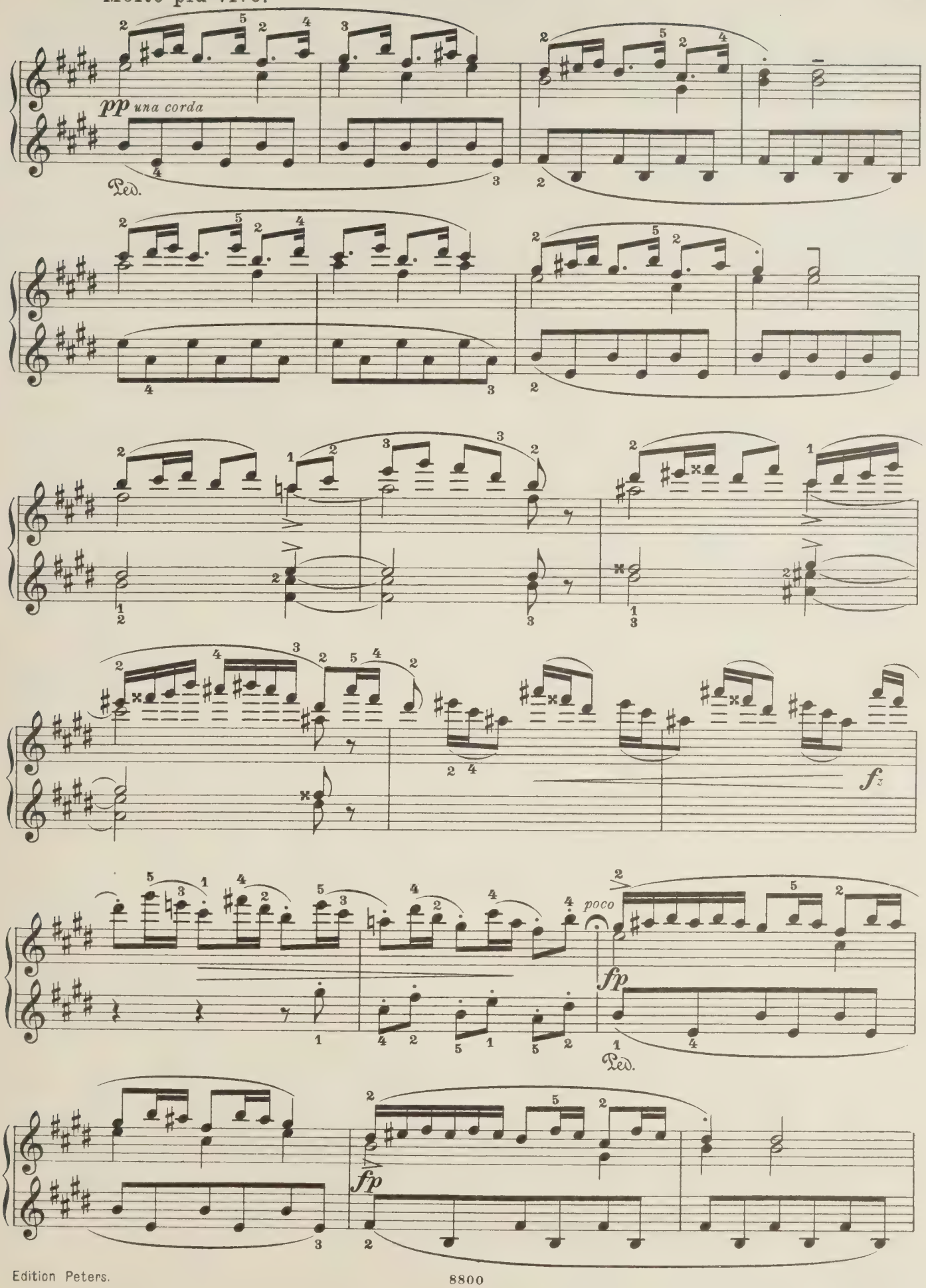
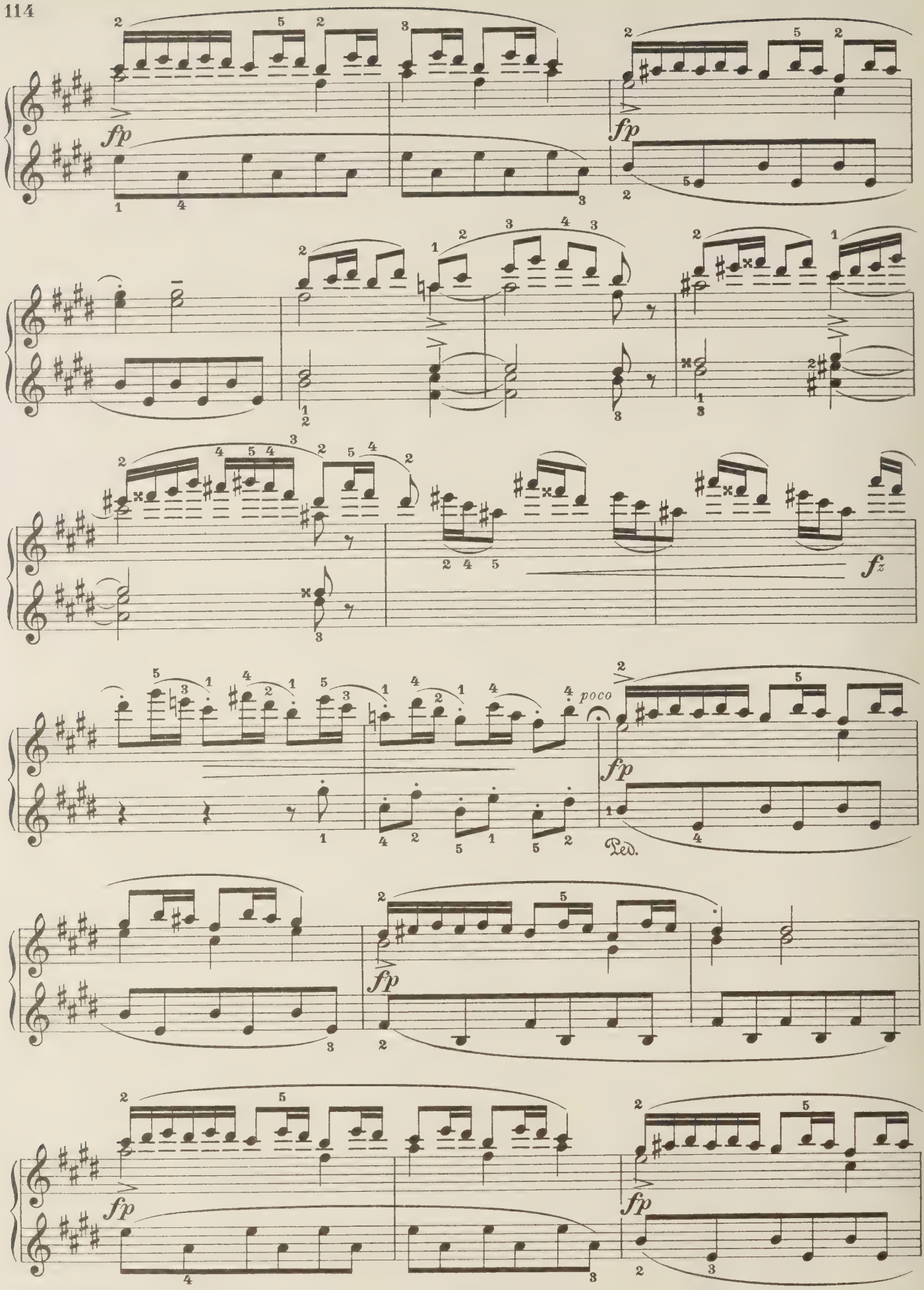
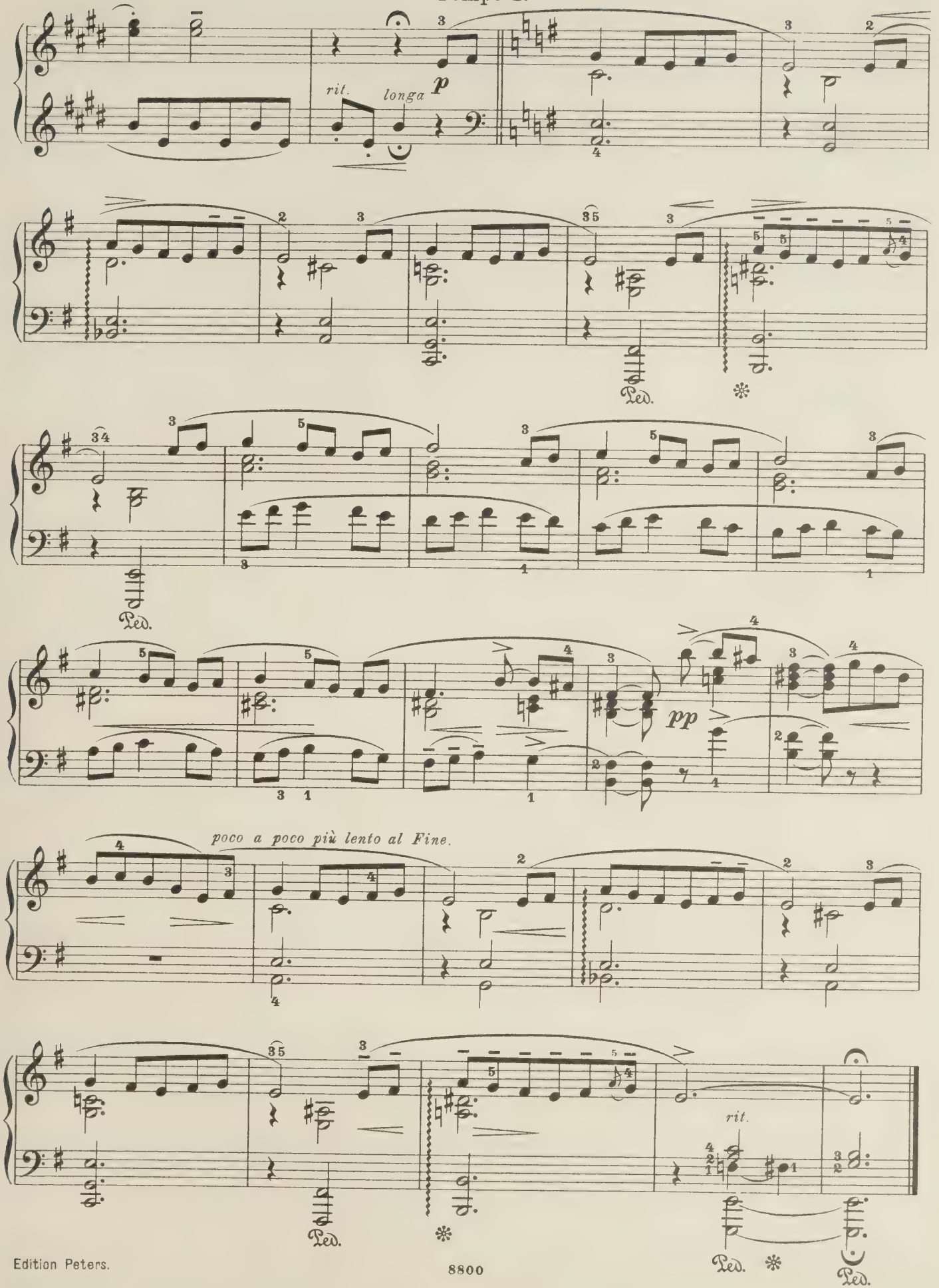
Molto più vivo.




fp
fp
fp
fz
poco
fp
Ped.
fp
fp

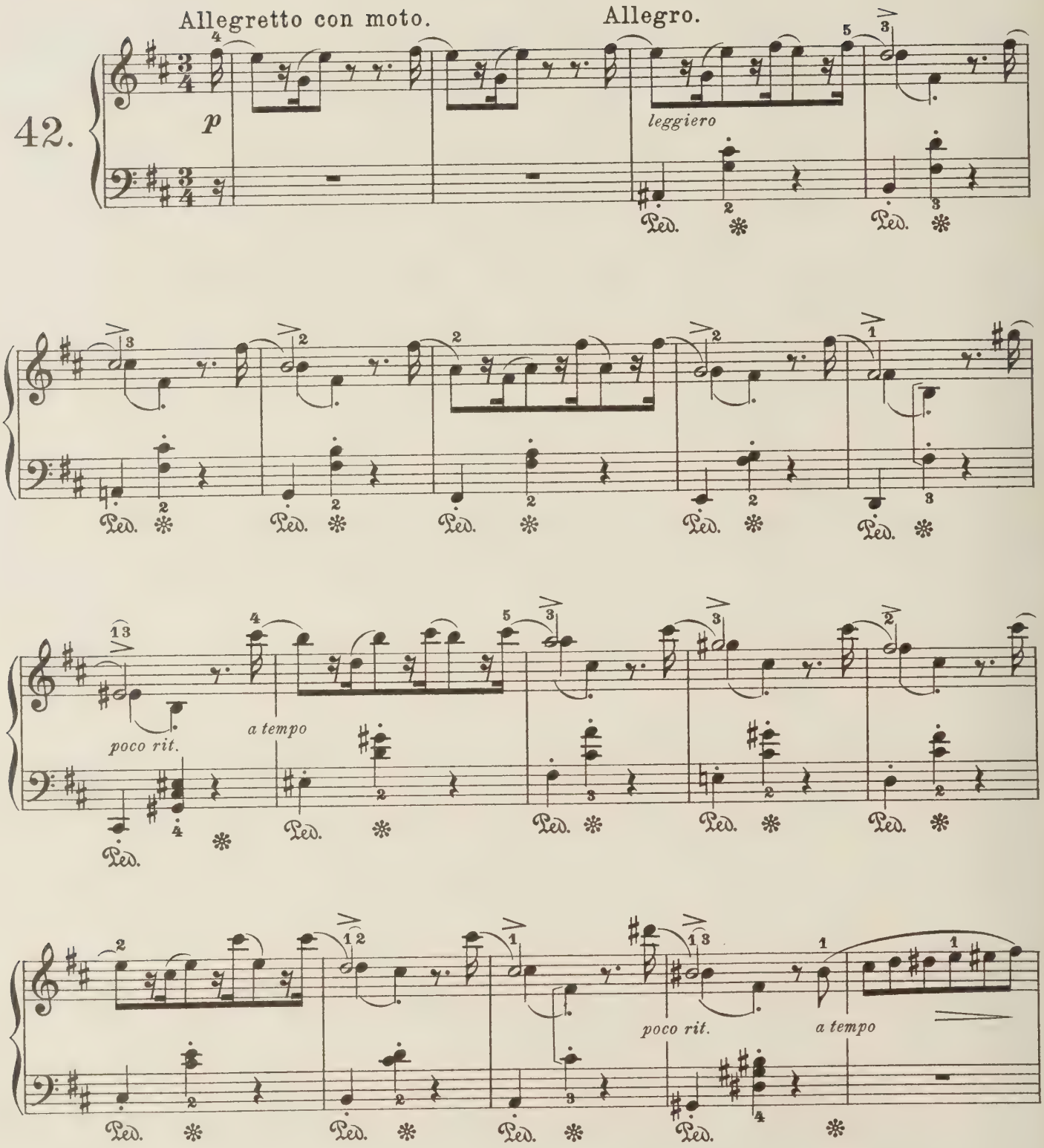
Tempo I.



Sylphide.

Sylphe.

Opus 62.
(№ 42-47.)



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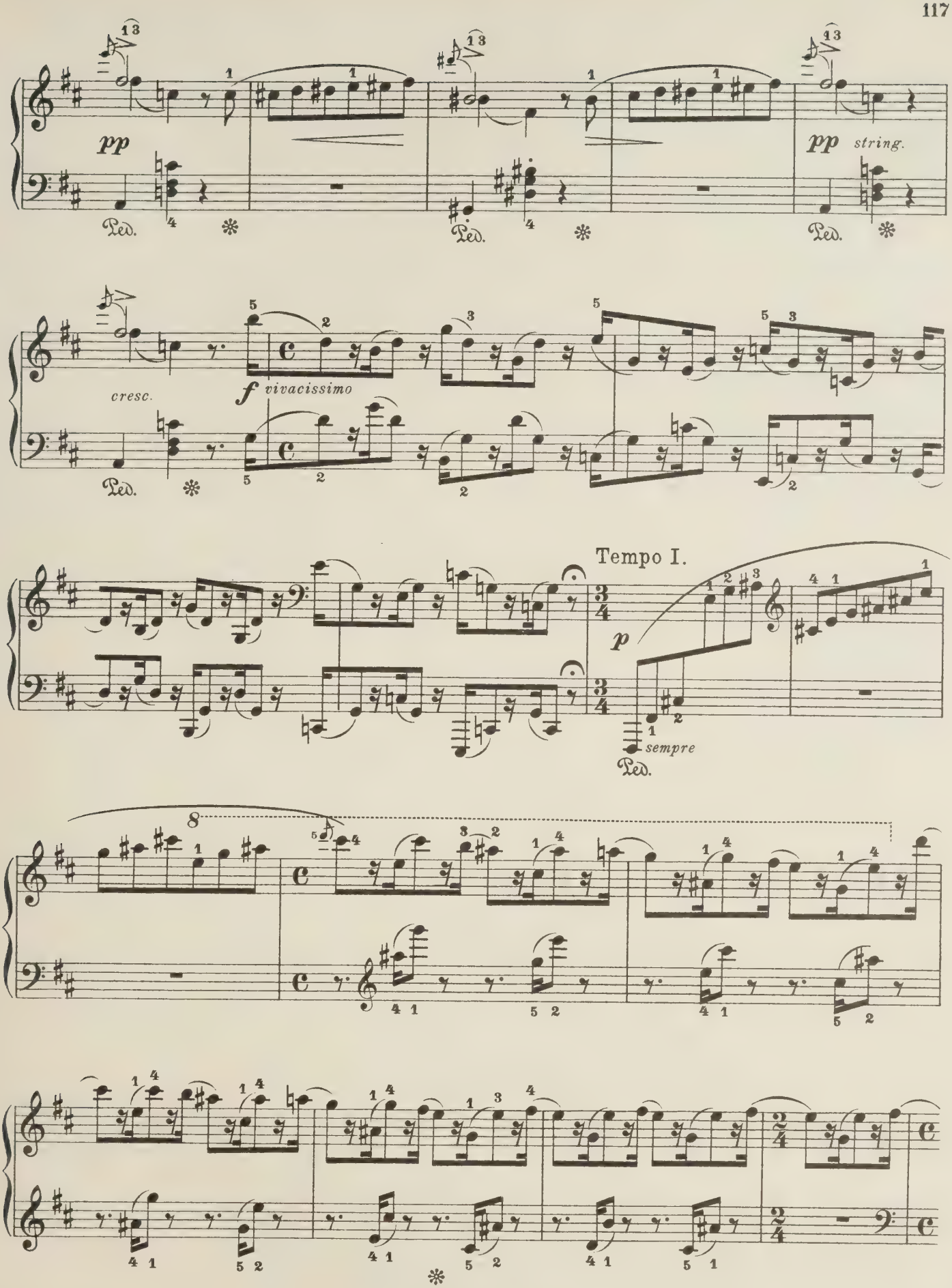
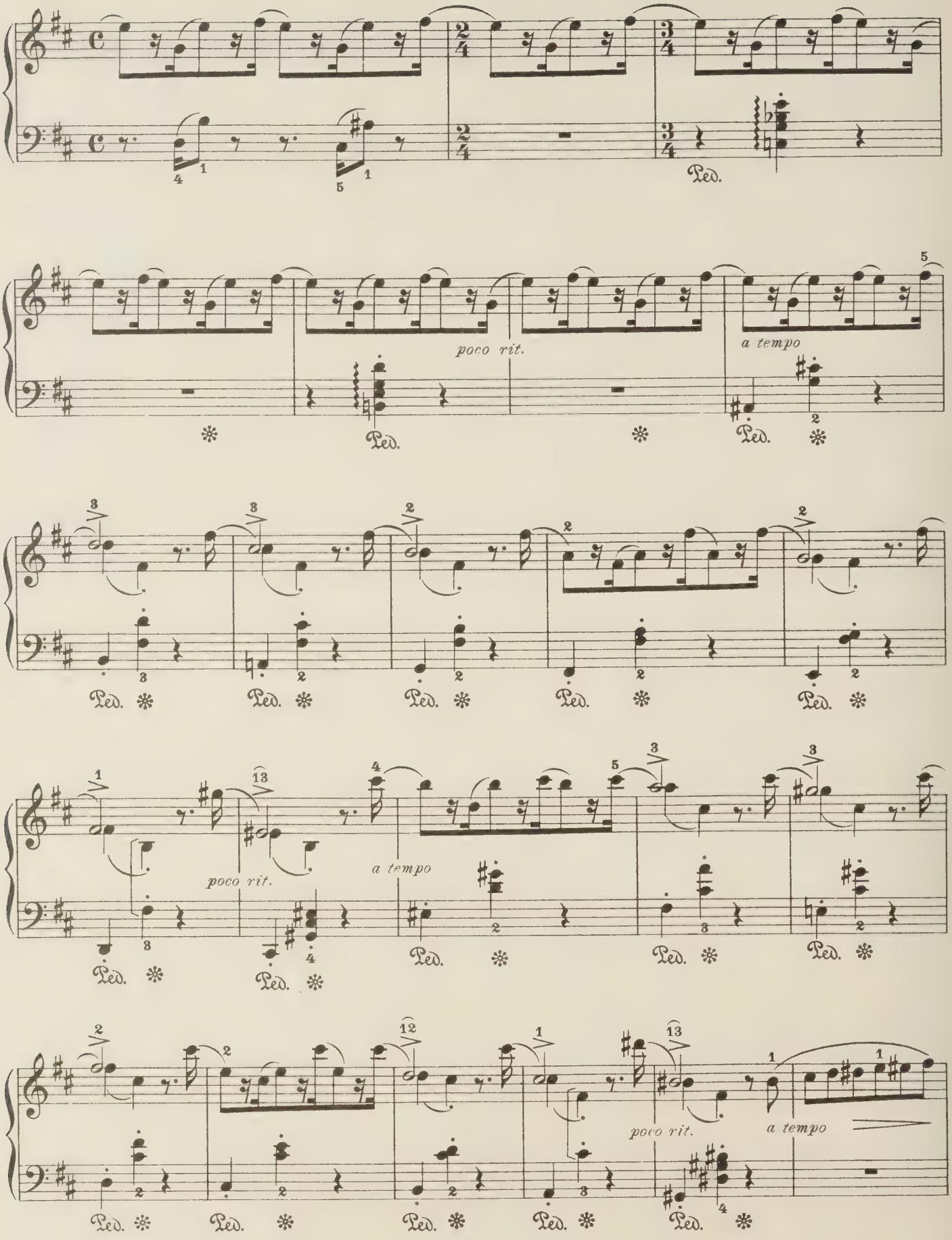
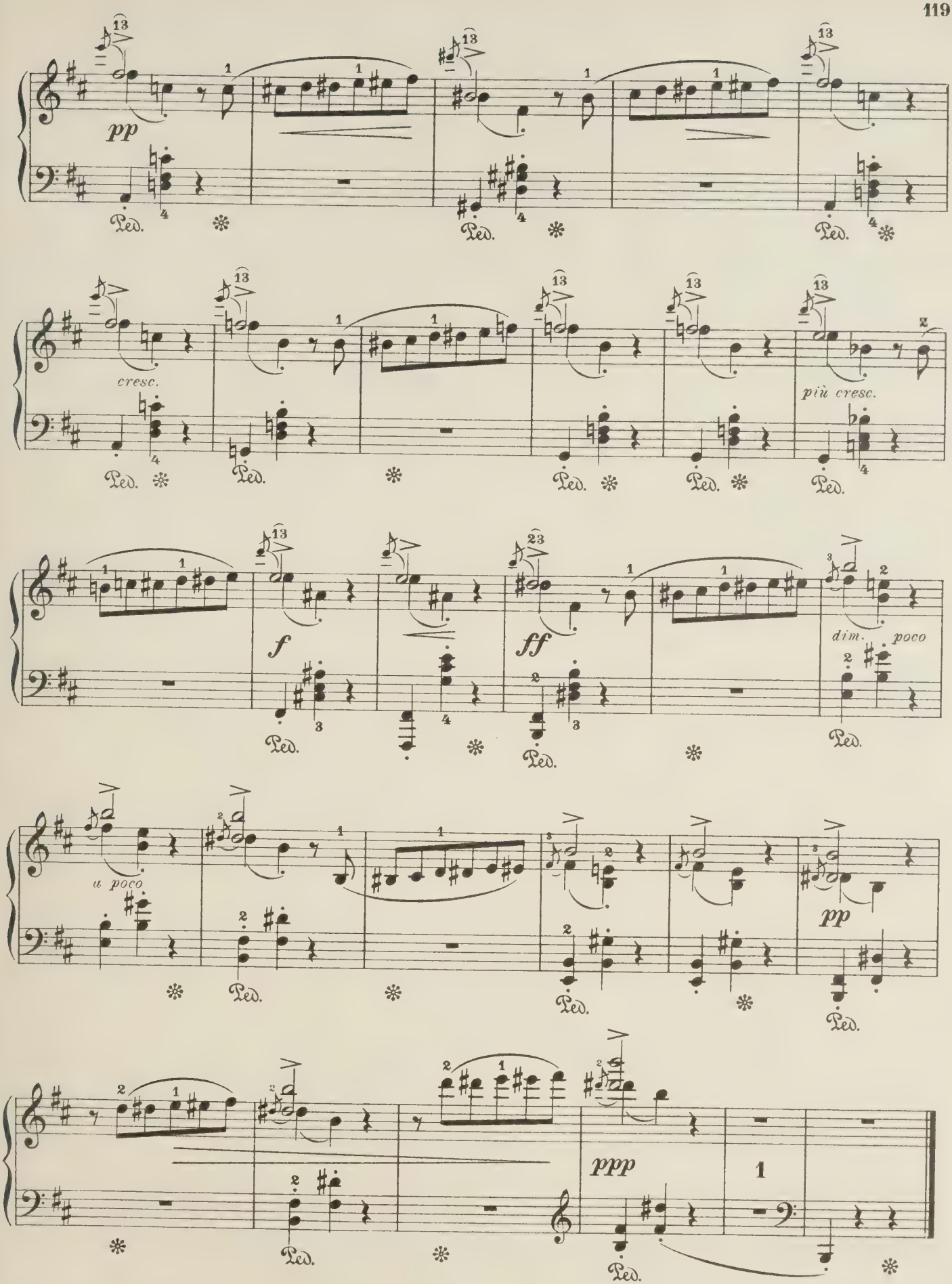

pp
Ped.
pp string.
cresc.
f vivacissimo
Tempo I.
p
sempre

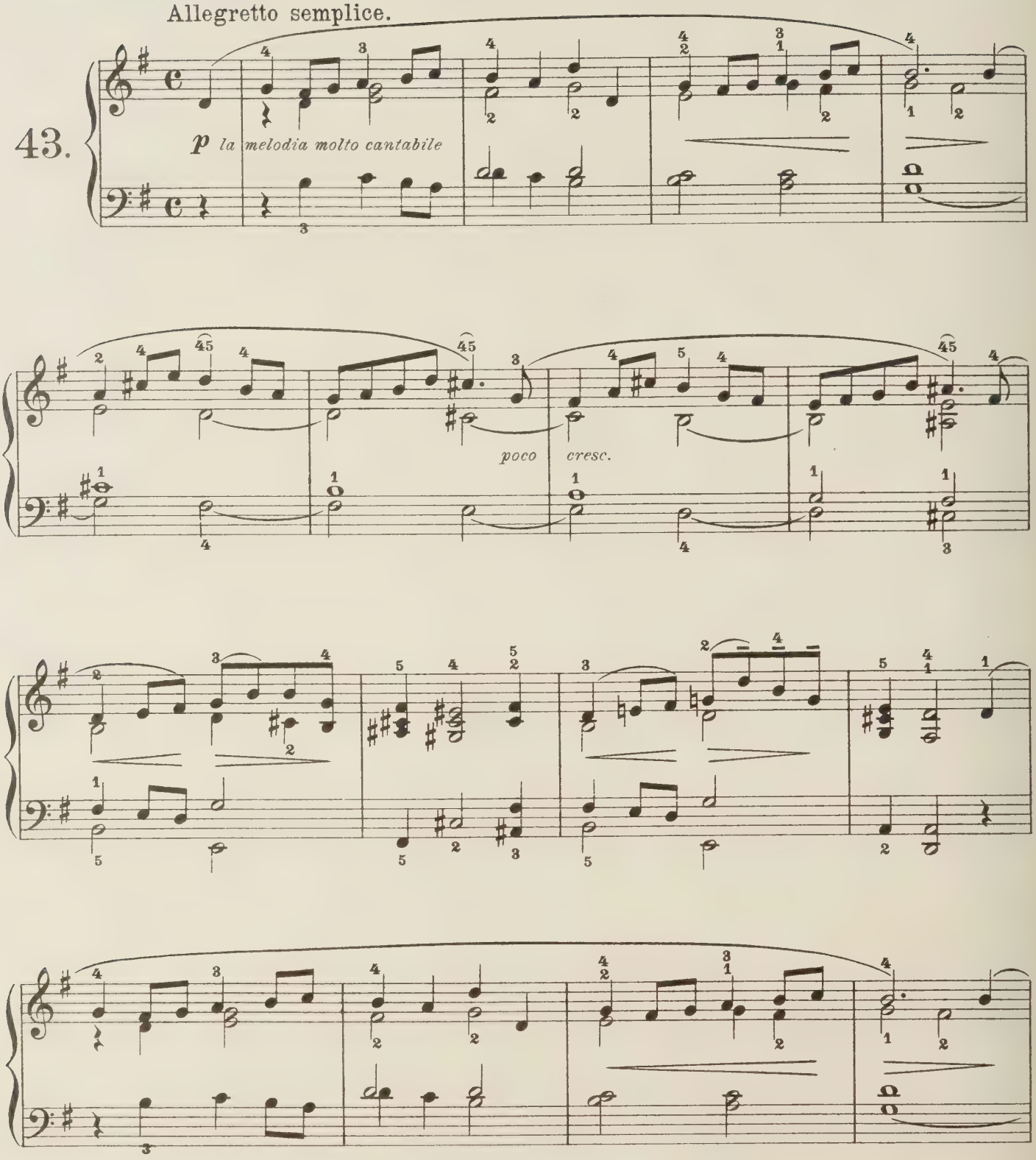

poco rit.
a tempo
poco rit.
a tempo
poco rit.
a tempo


pp
cresc.
più cresc.
f
ff
dim. poco
a poco
pp
ppp
1
Ped.

Dank.

Gratitude. — Tak.

43.



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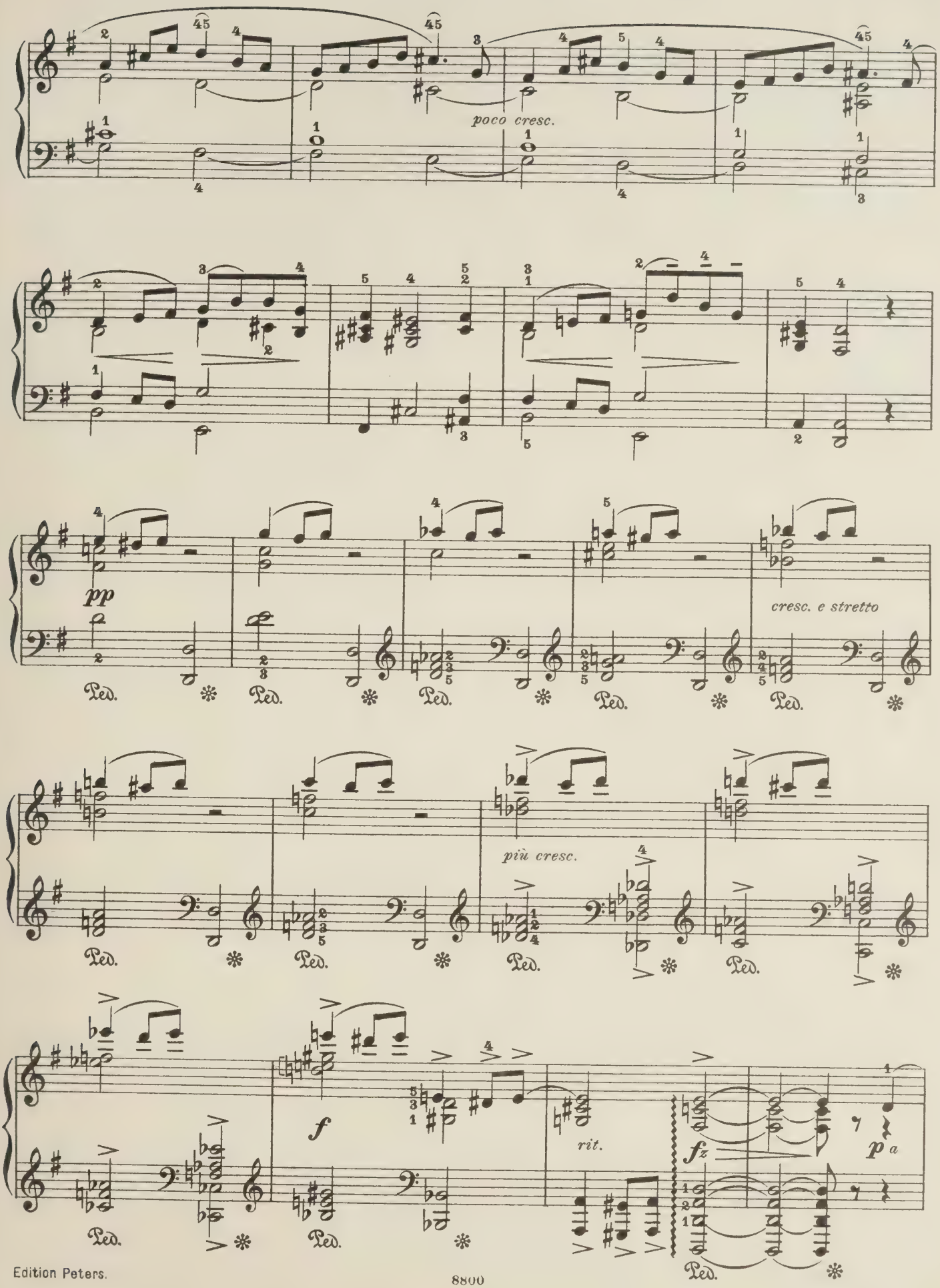
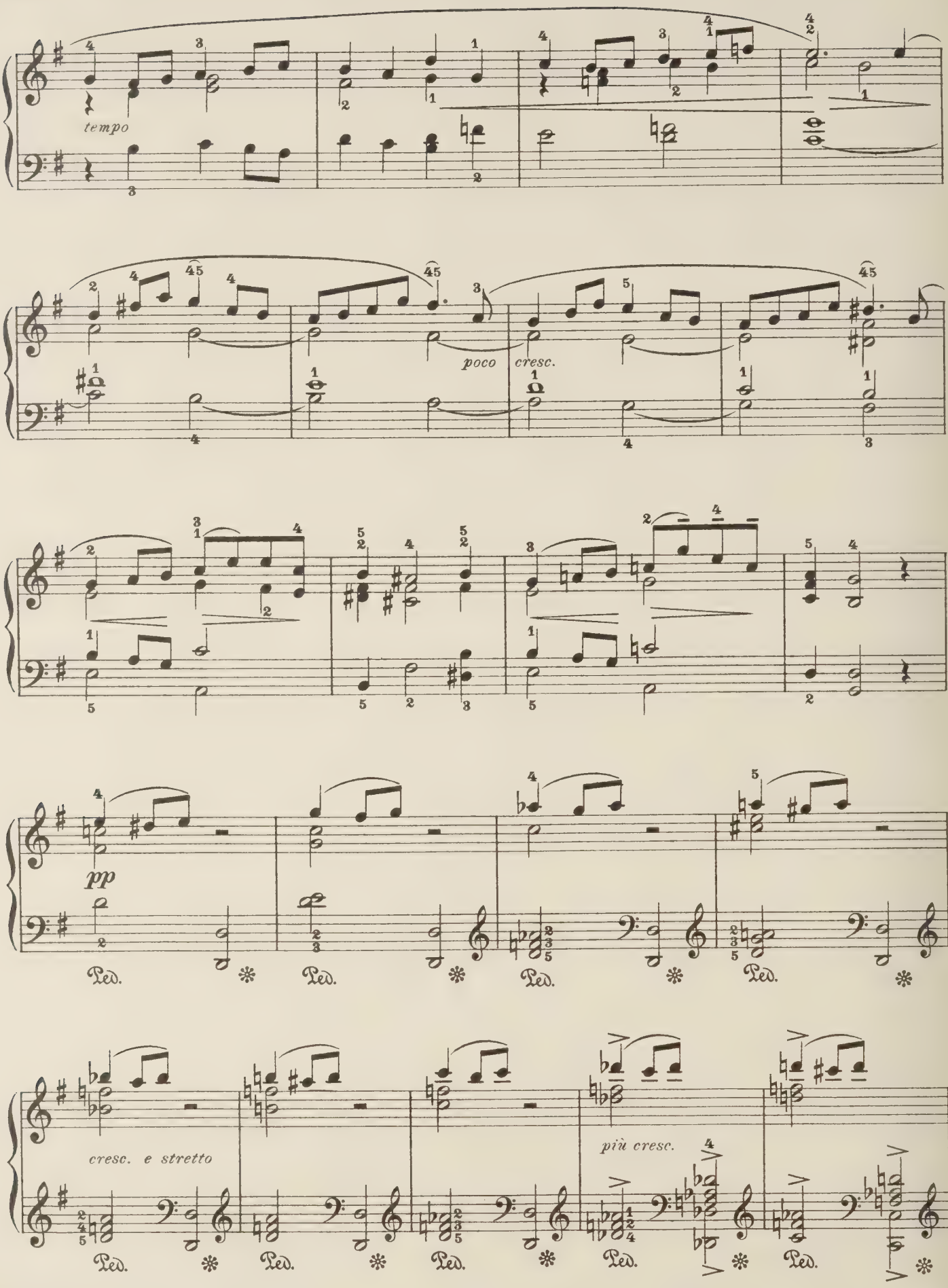
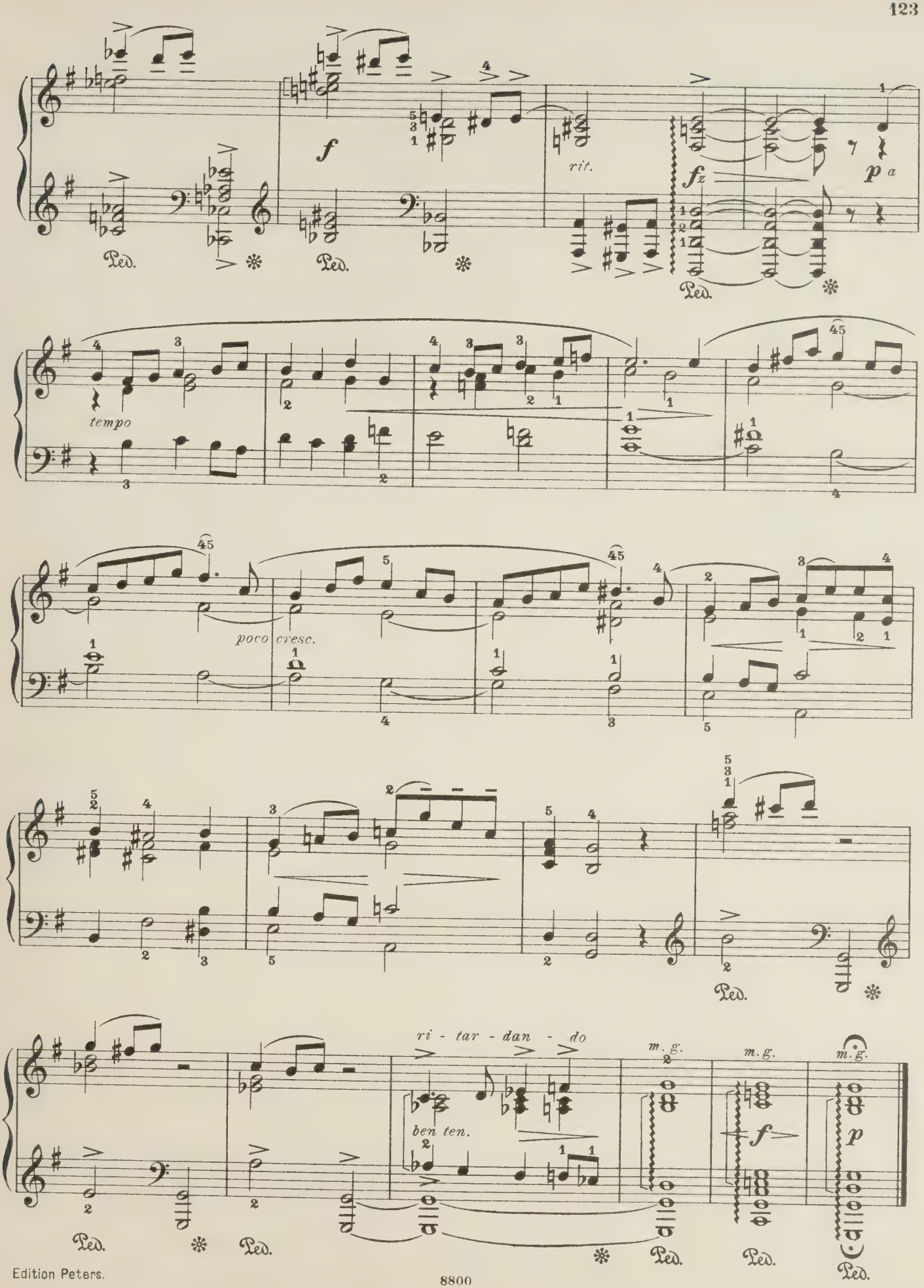

poco cresc.
pp
cresc. e stretto
più cresc.
f
rit.
fz
p a
Ped.

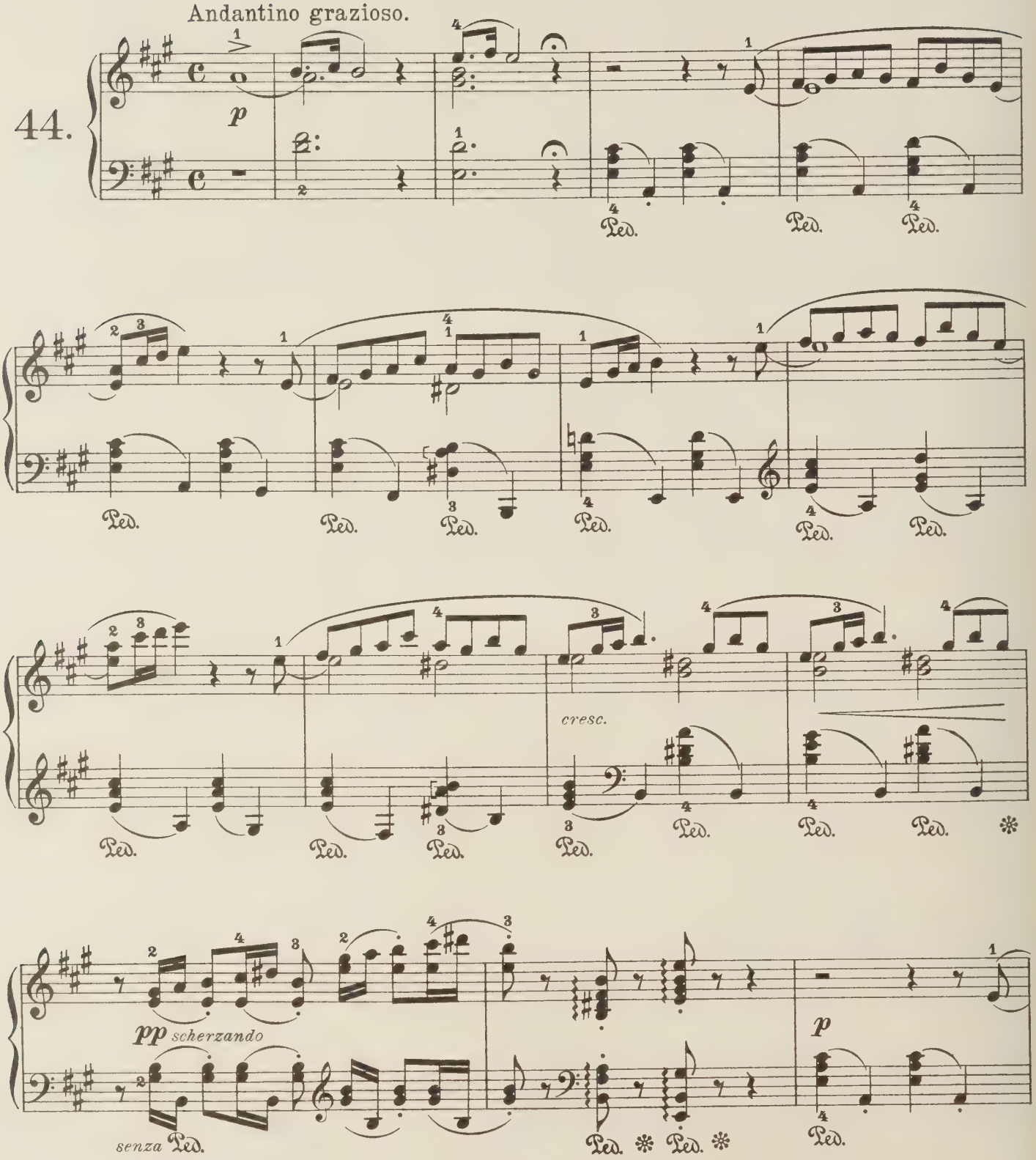

tempo
poco
cresc.
pp
Ped.
cresc. e stretto
più cresc.

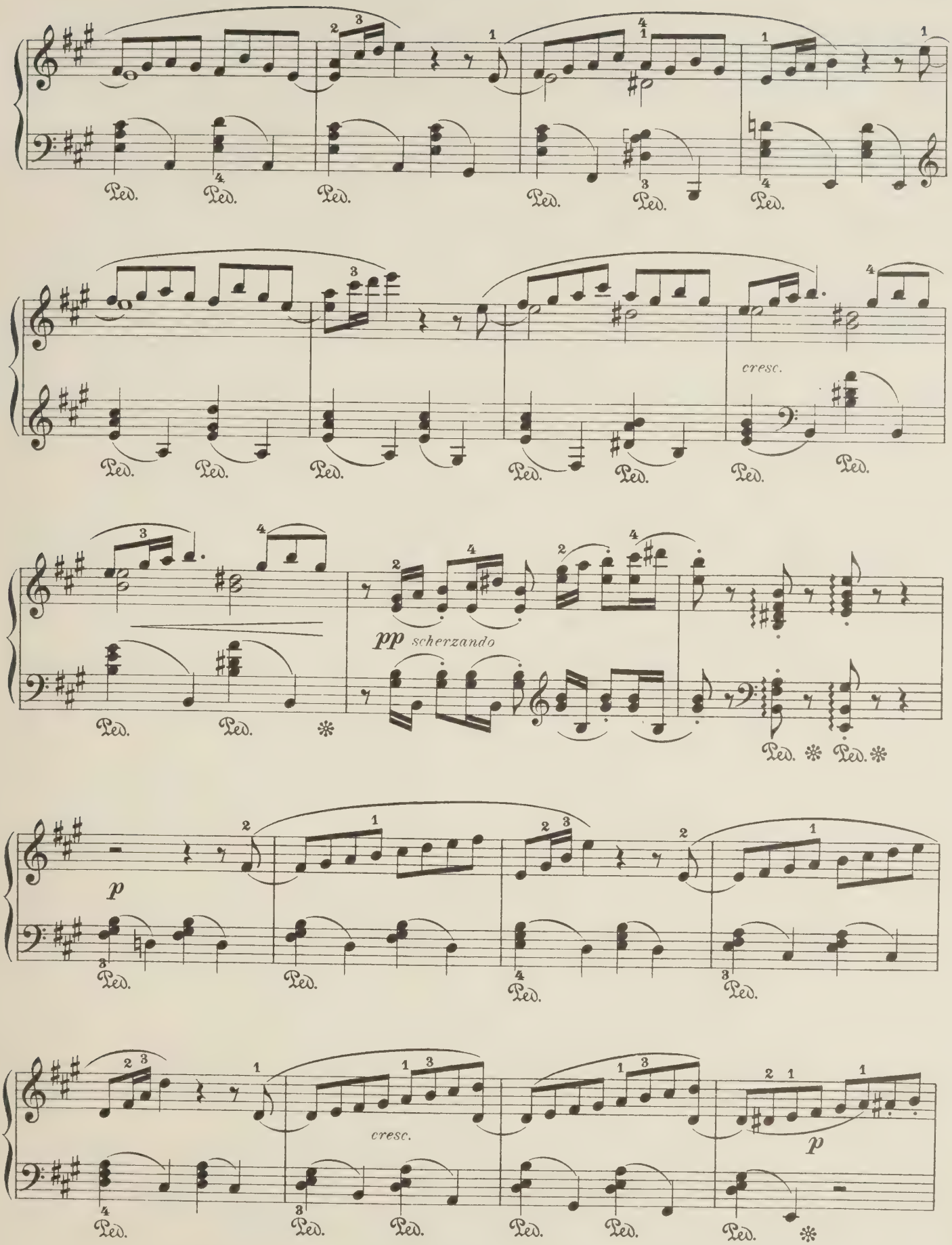

f
rit.
fz
p a
tempo
poco cresc.
ri - tar - dan - do
ben ten.
m. g.
m. g.
m. g.
f
p
Ped.

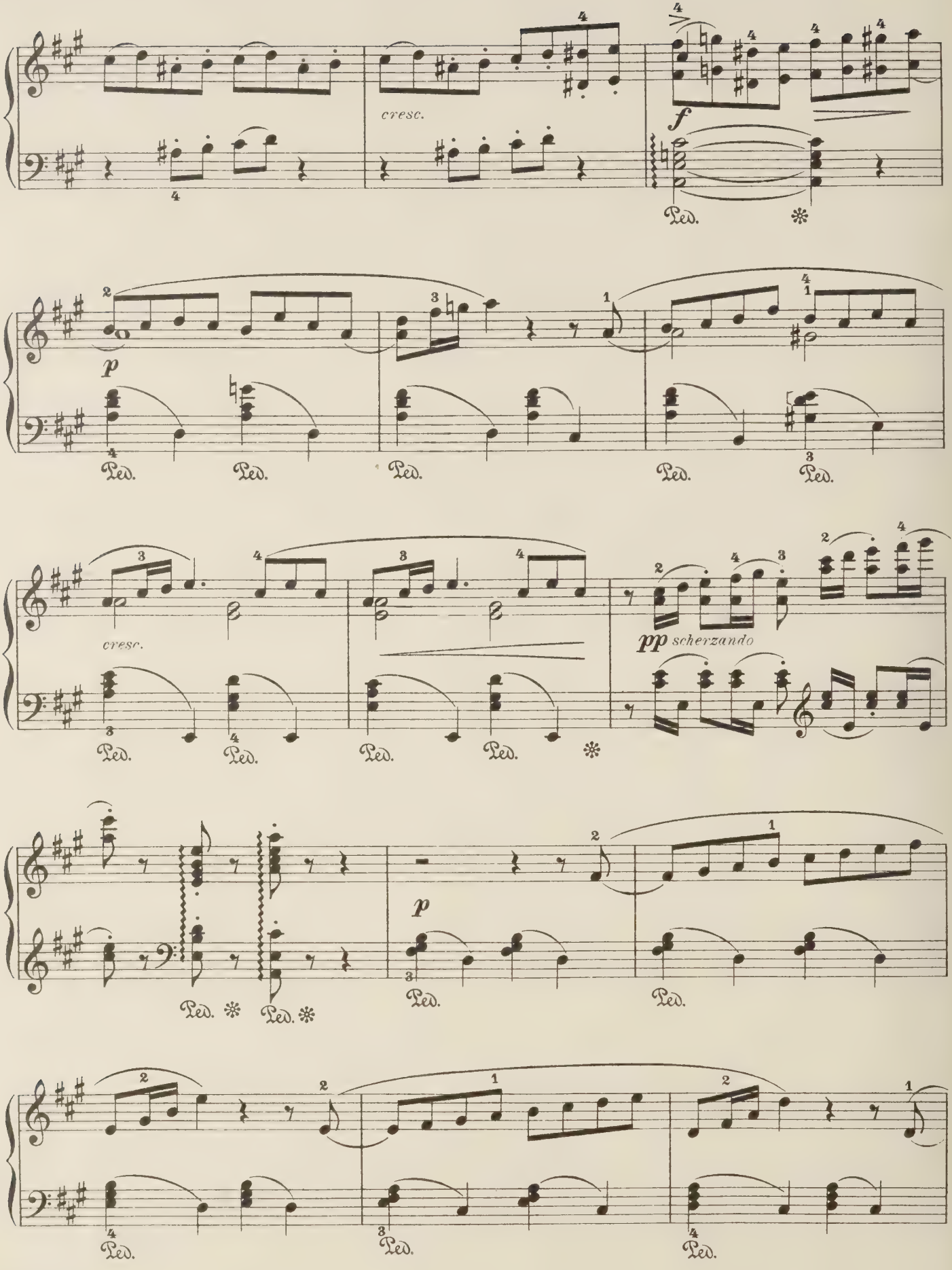
Französische Serenade.

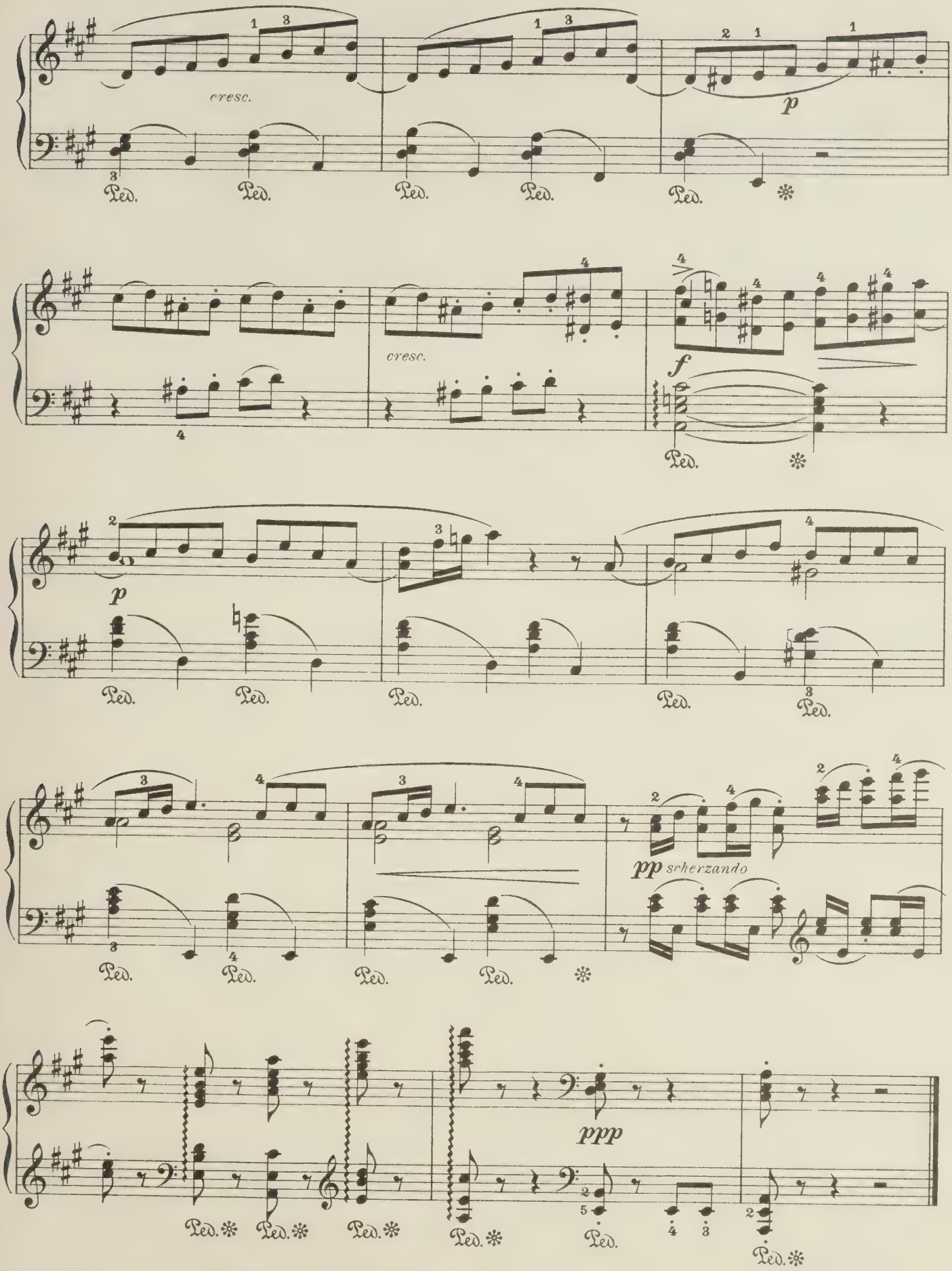
Sérénade française. — French Serenade.

Fransk Serenade.




cresc.
pp scherzando
p
cresc.
p


cresc.
f
Ped.
p
Ped.
cresc.
pp scherzando
Ped.
p
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.


cresc.
p
cresc.
f
p
pp scherzando
ppp

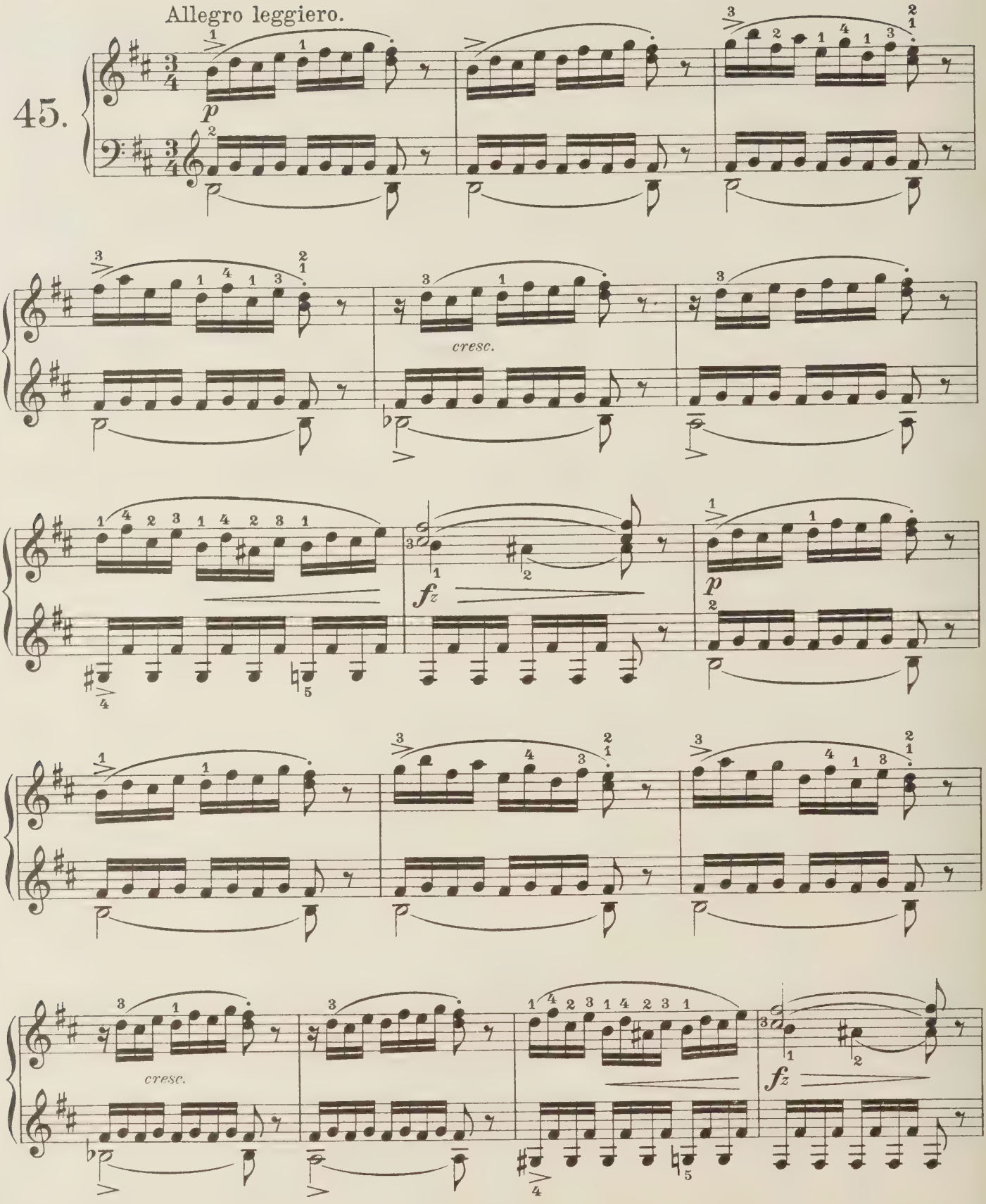
Bächlein.

Ruisseau. — Brooklet.

Bækken.

45.

Allegro leggiero.



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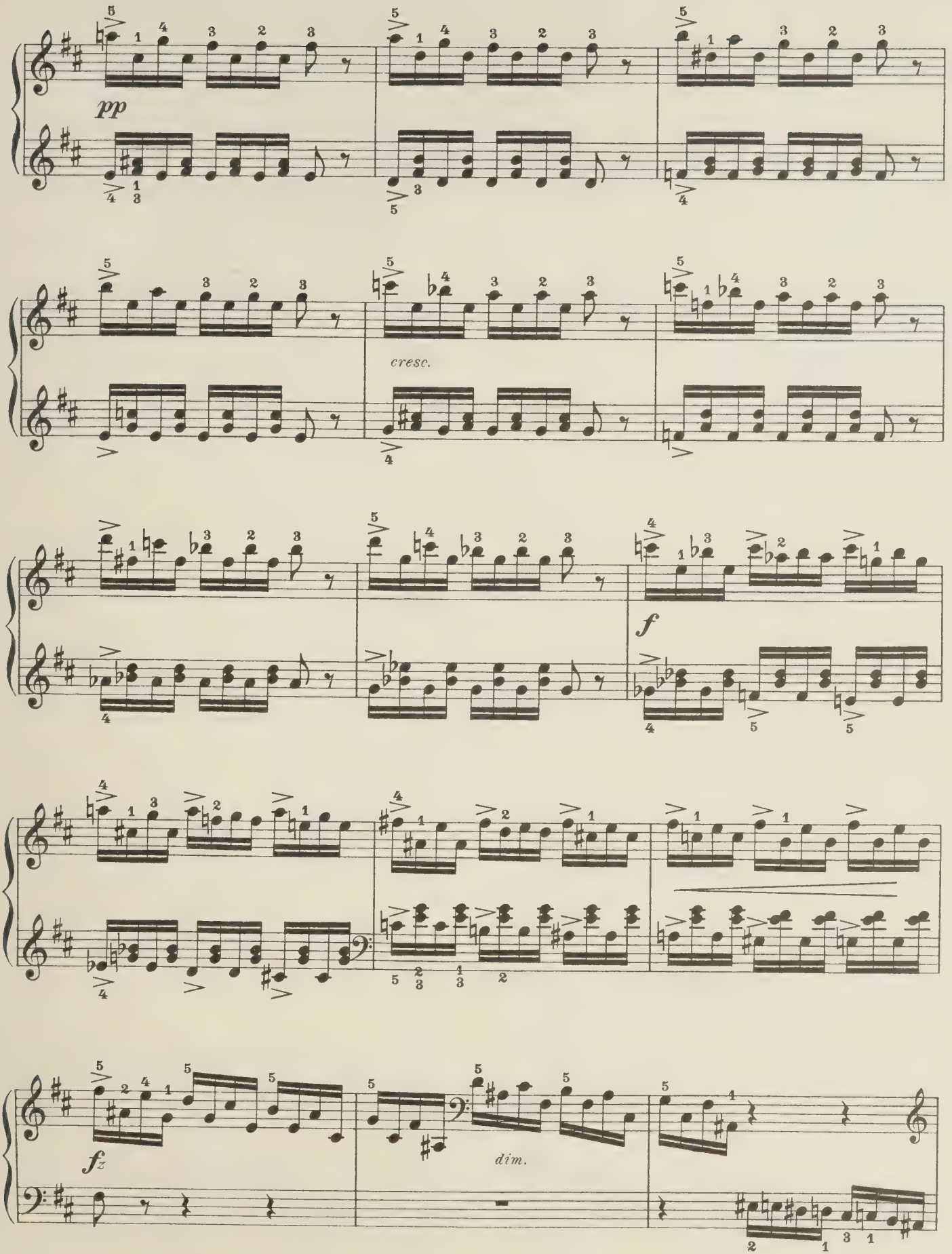
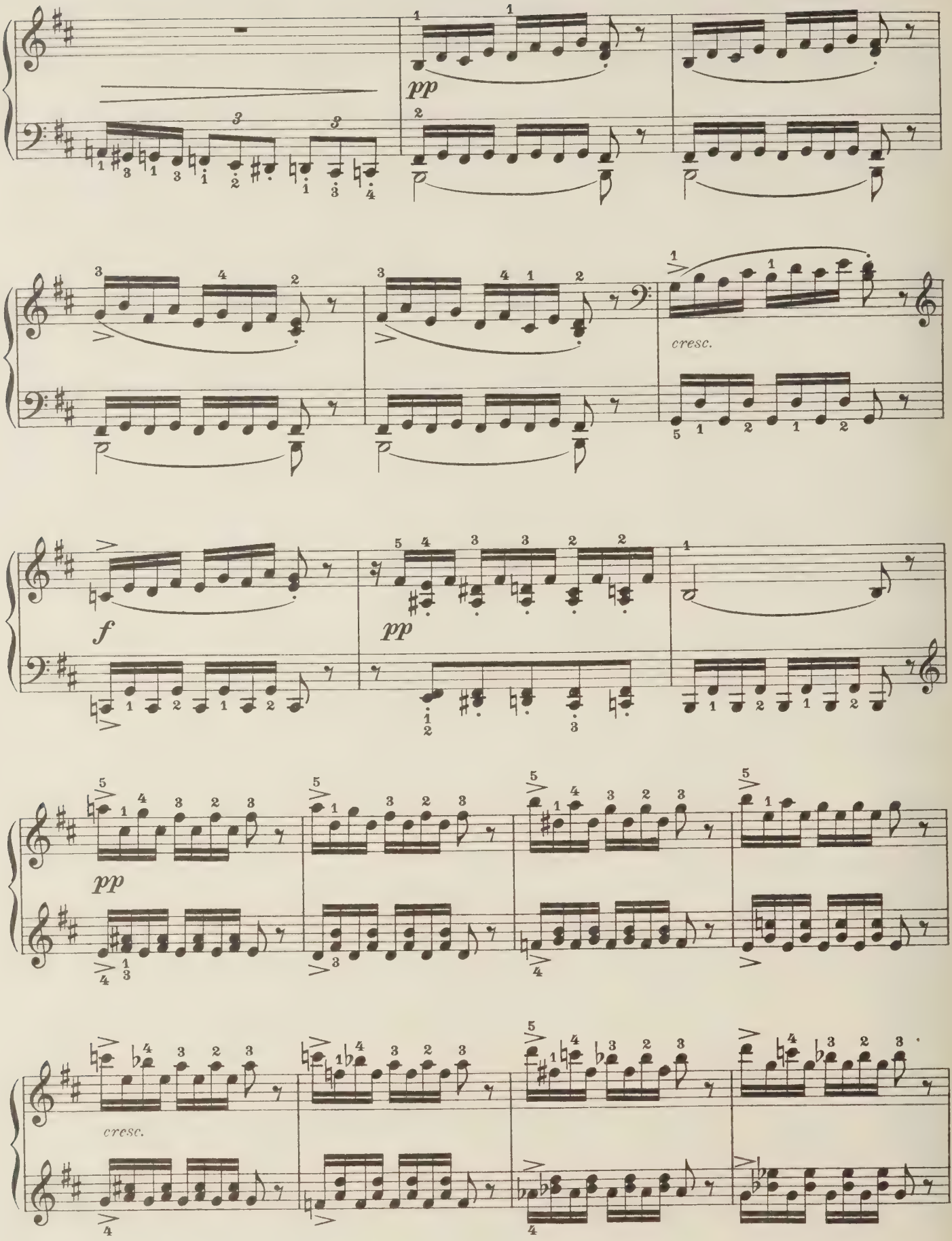
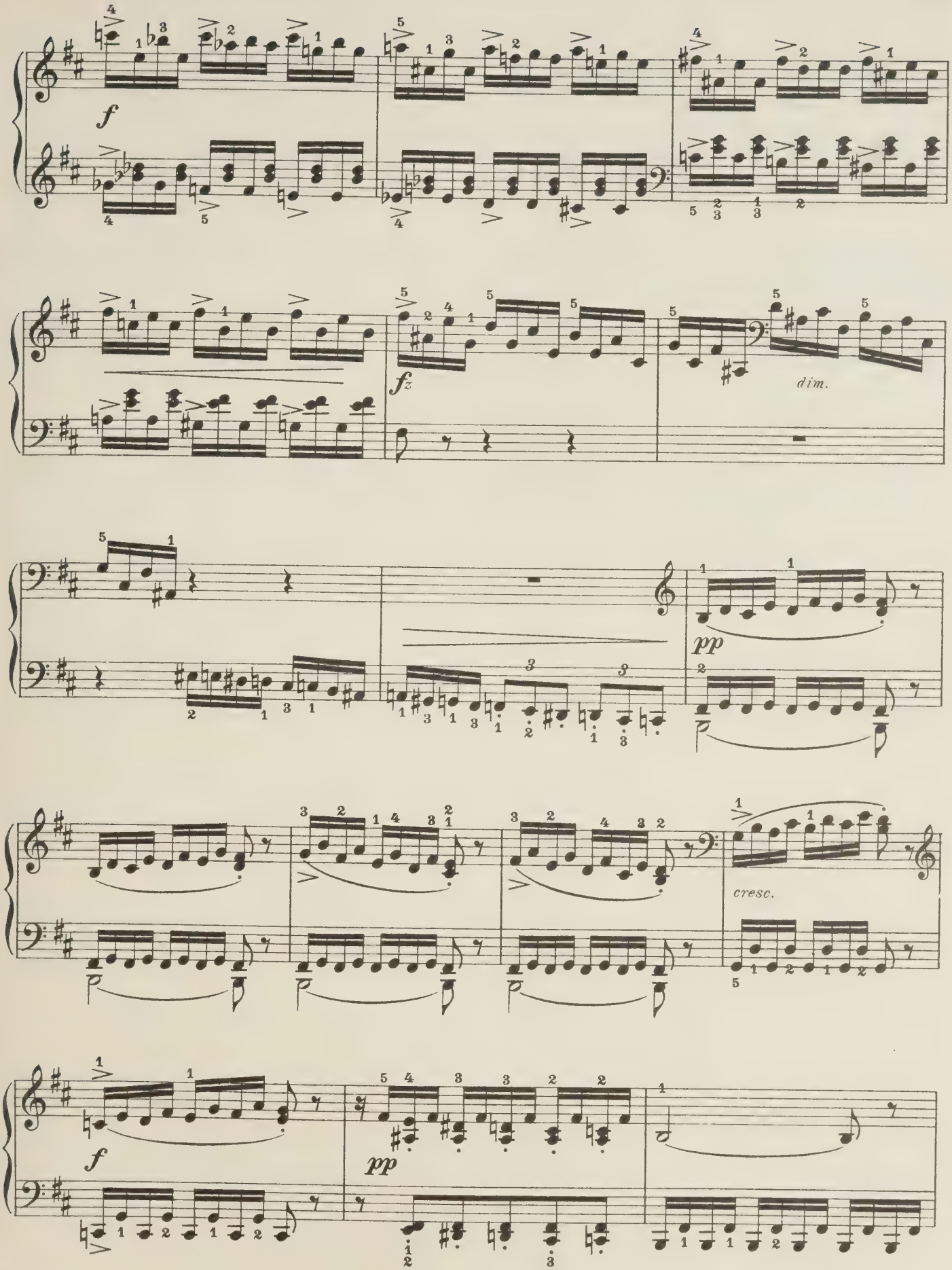
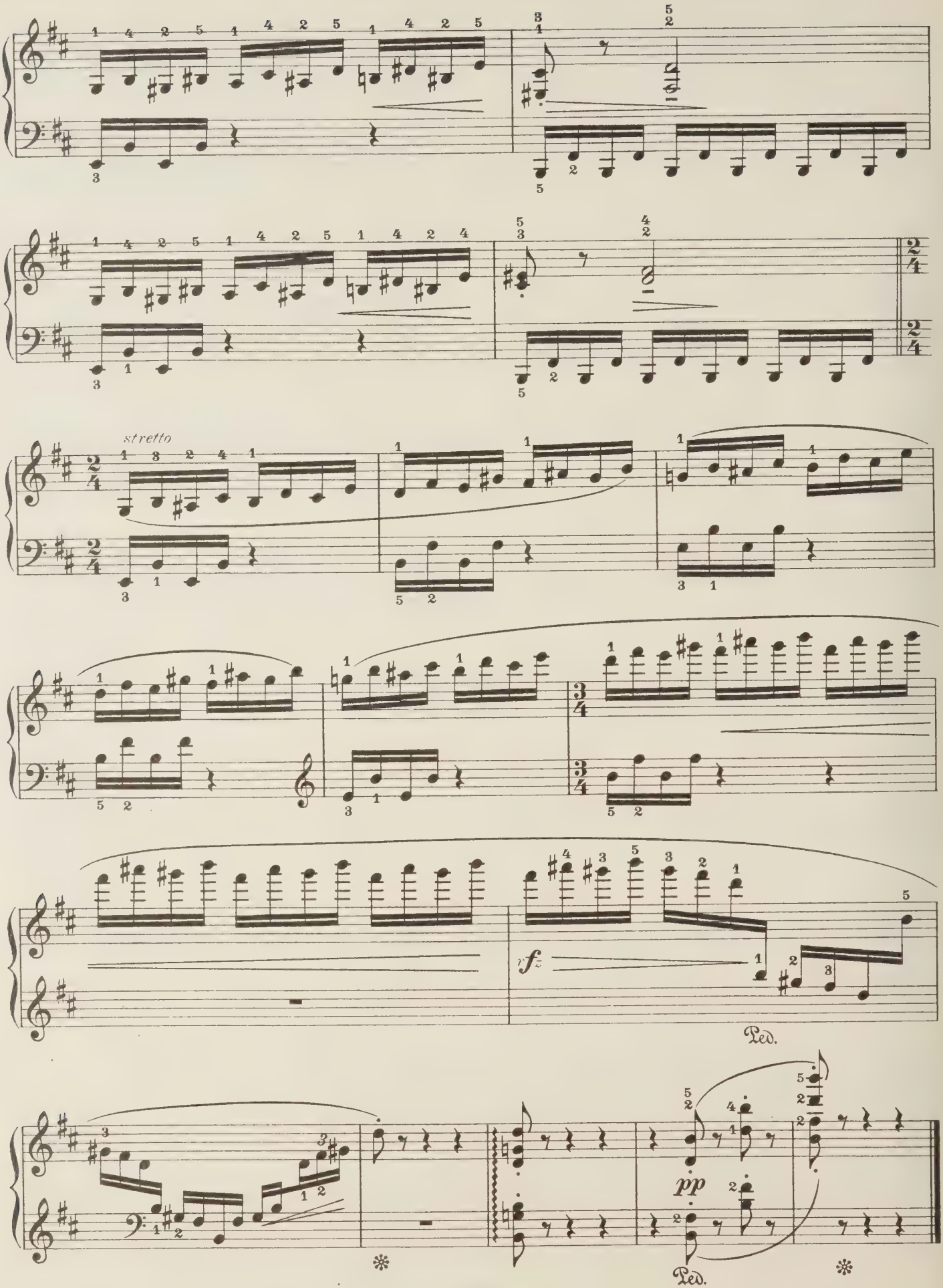

pp
cresc.
f
fz
dim.


pp
cresc.
f
pp
pp
cresc.


f
fz
dim.
pp
cresc.
f
pp

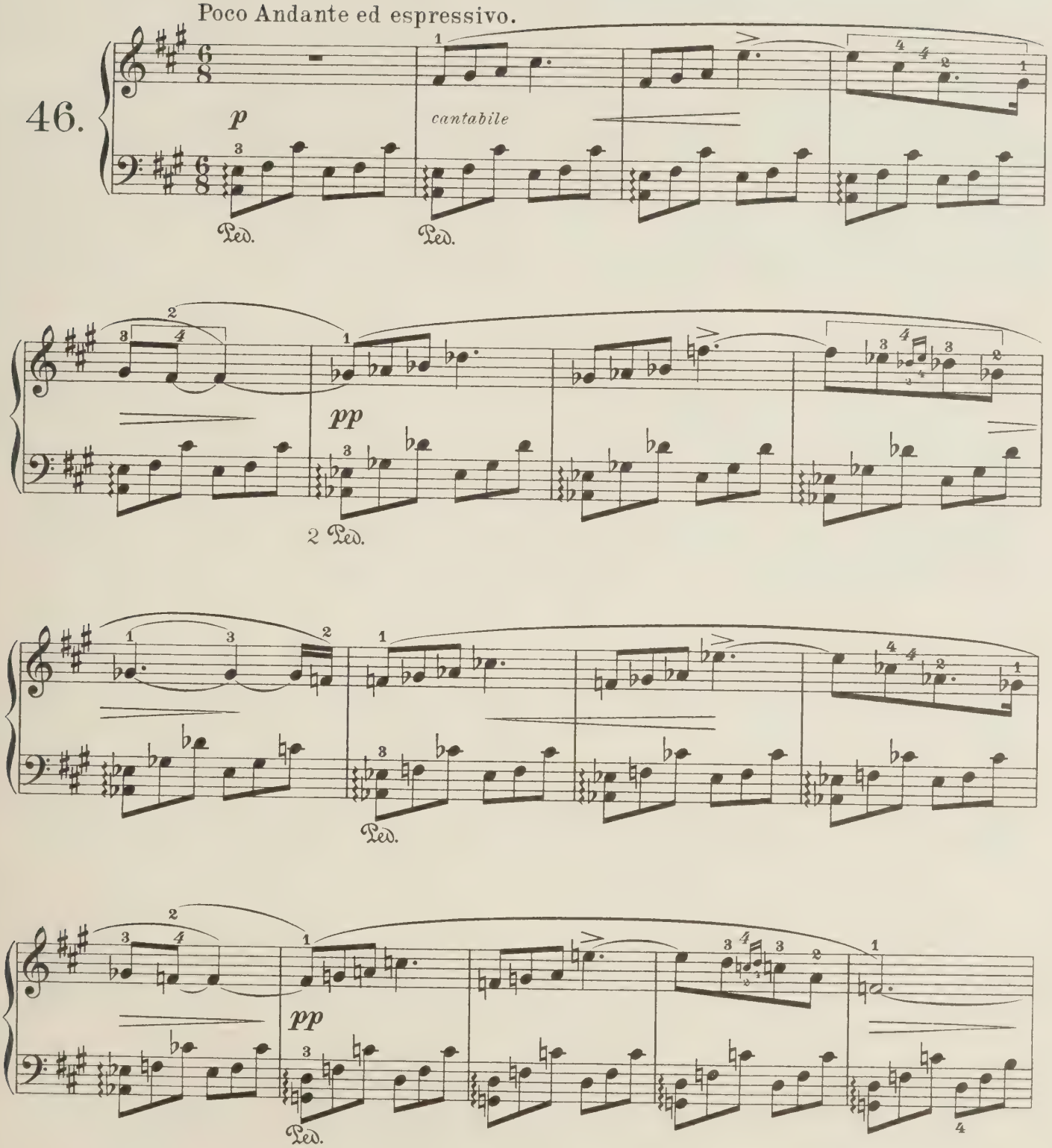

stretto
fz
Ped.
pp
Ped.

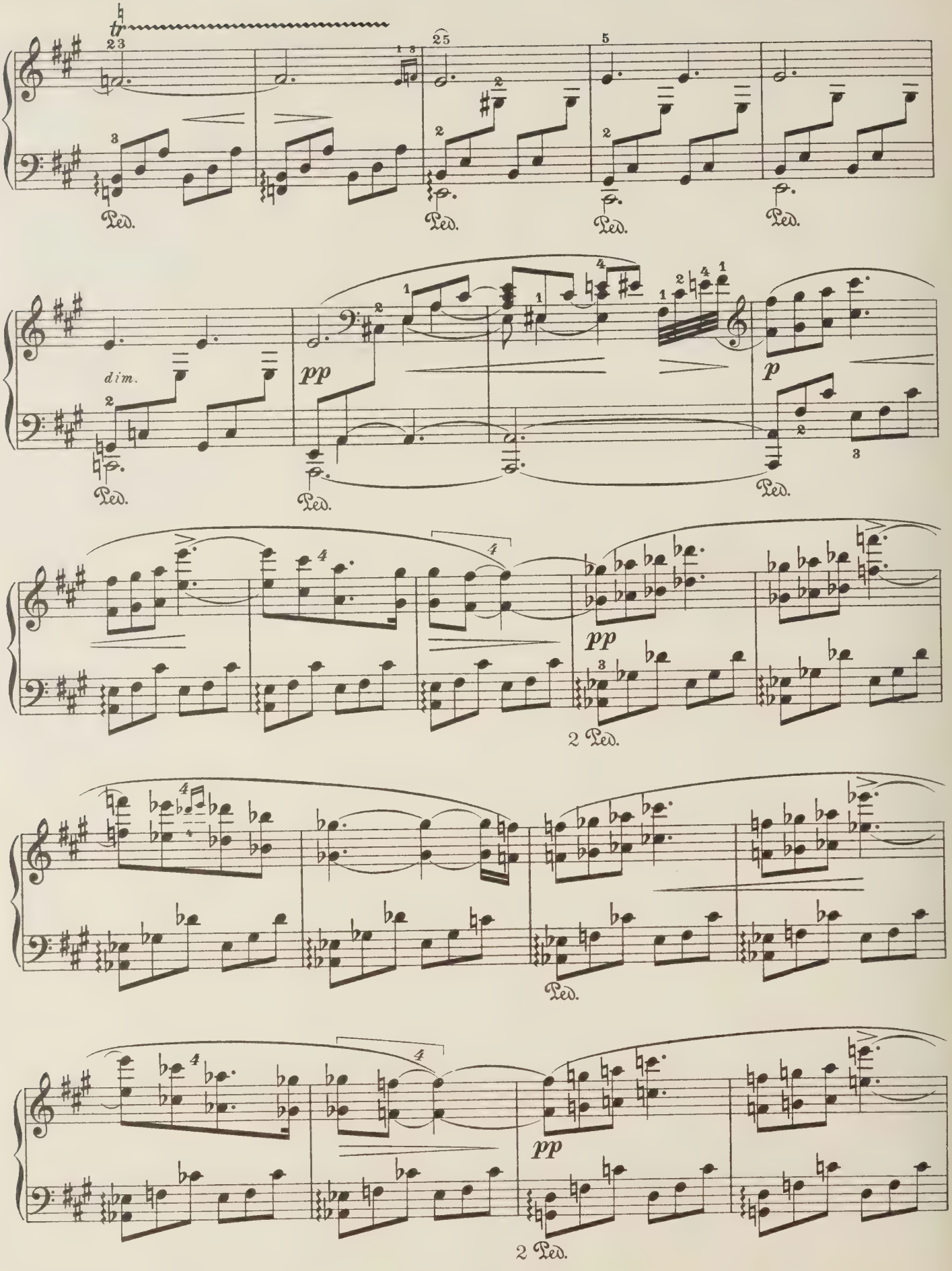
Traumgesicht.

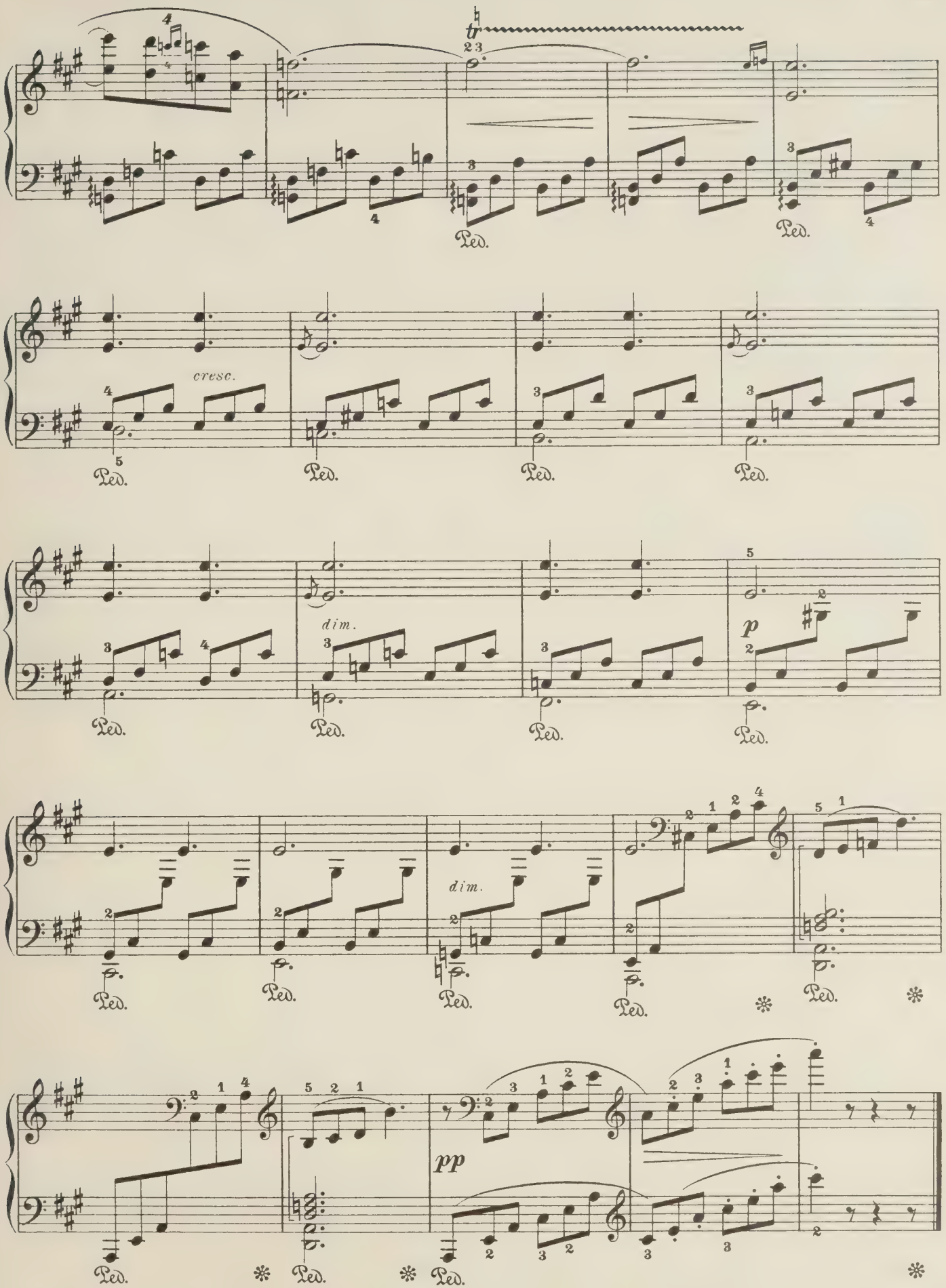
Vision. —— Phantom.

Drömmesyn.

46.



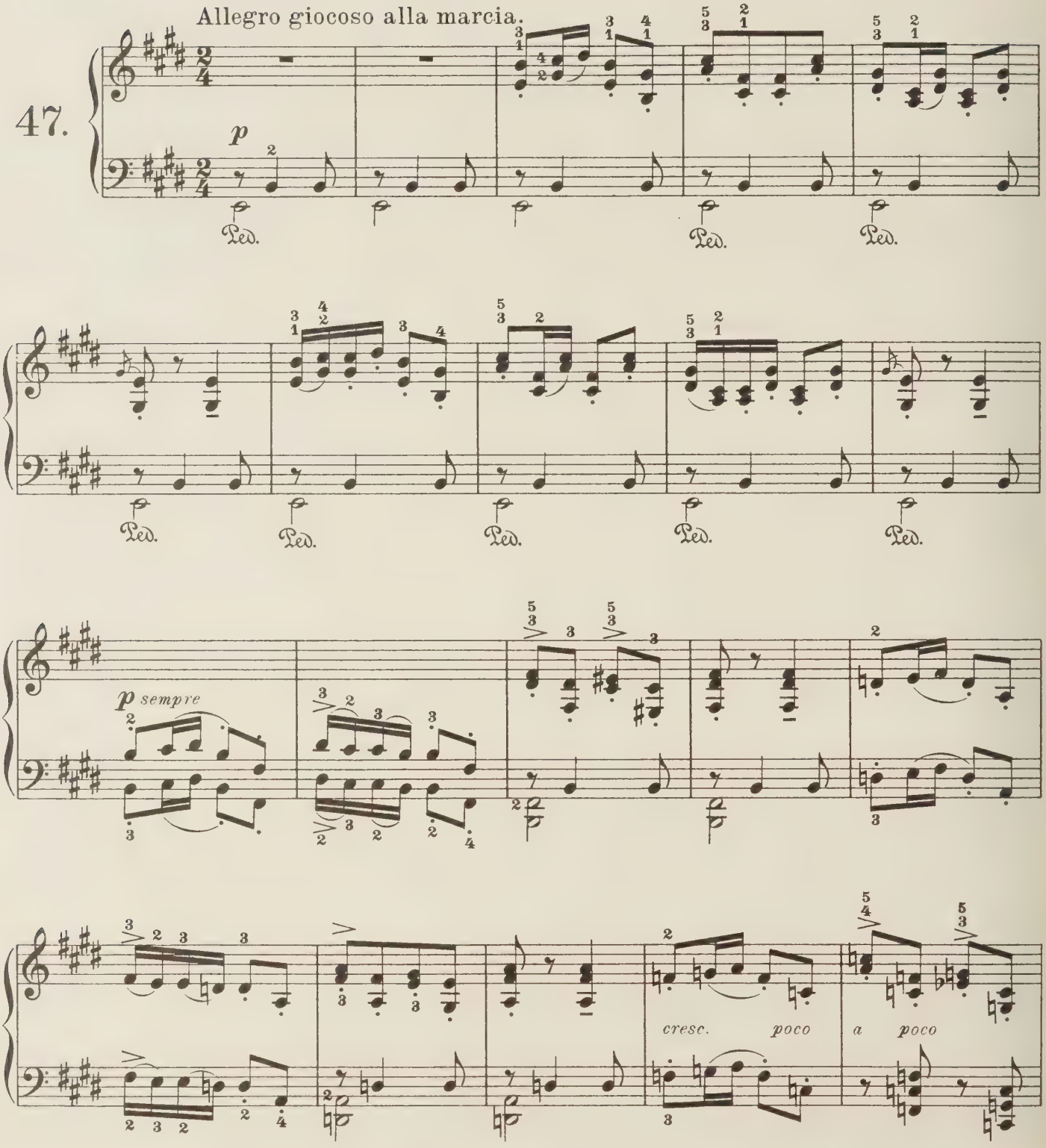

tr
Ped.
dim.
pp
p
2 Ped.

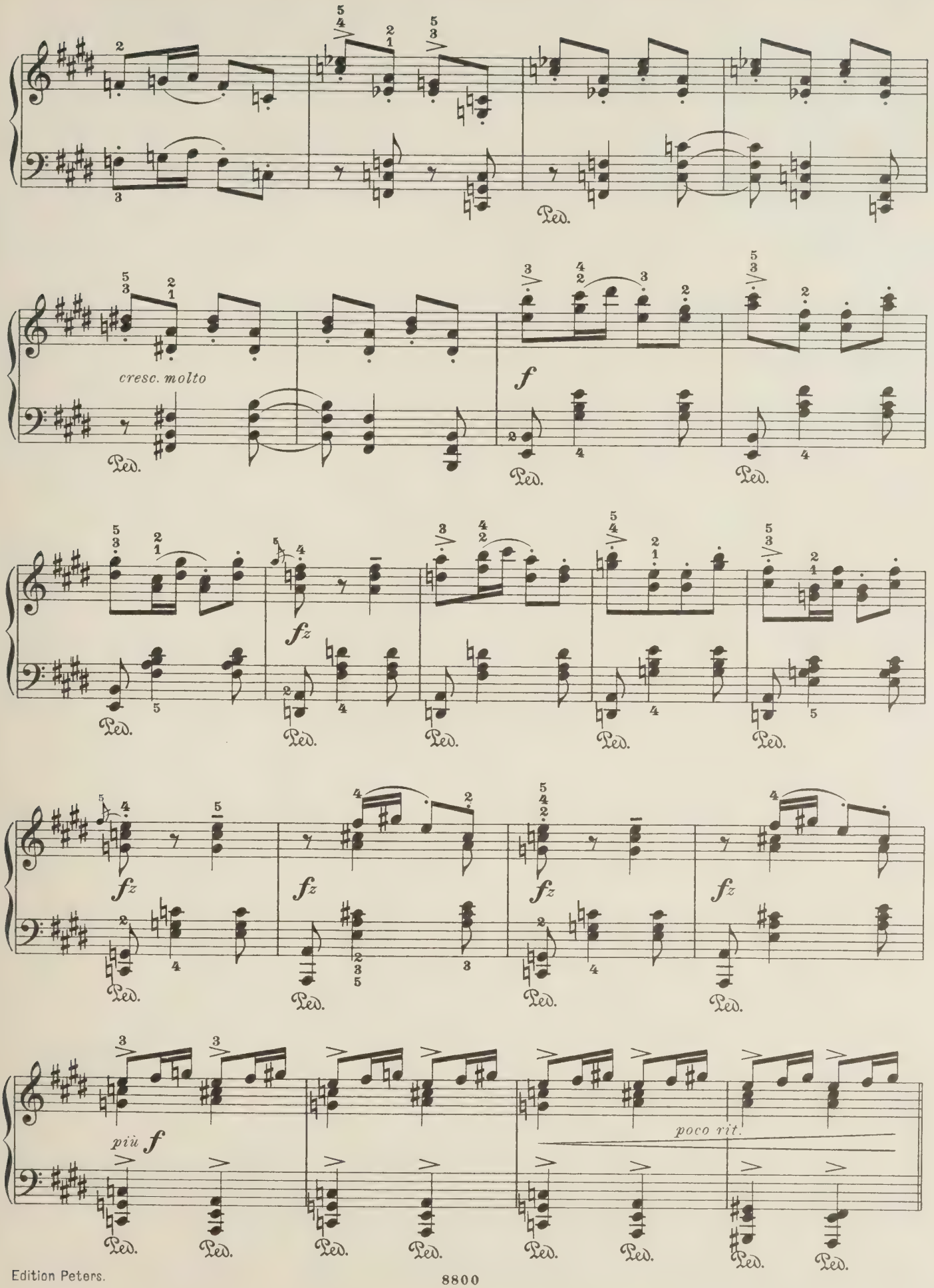

tr
cresc.
dim.
p
dim.
pp
Ped.

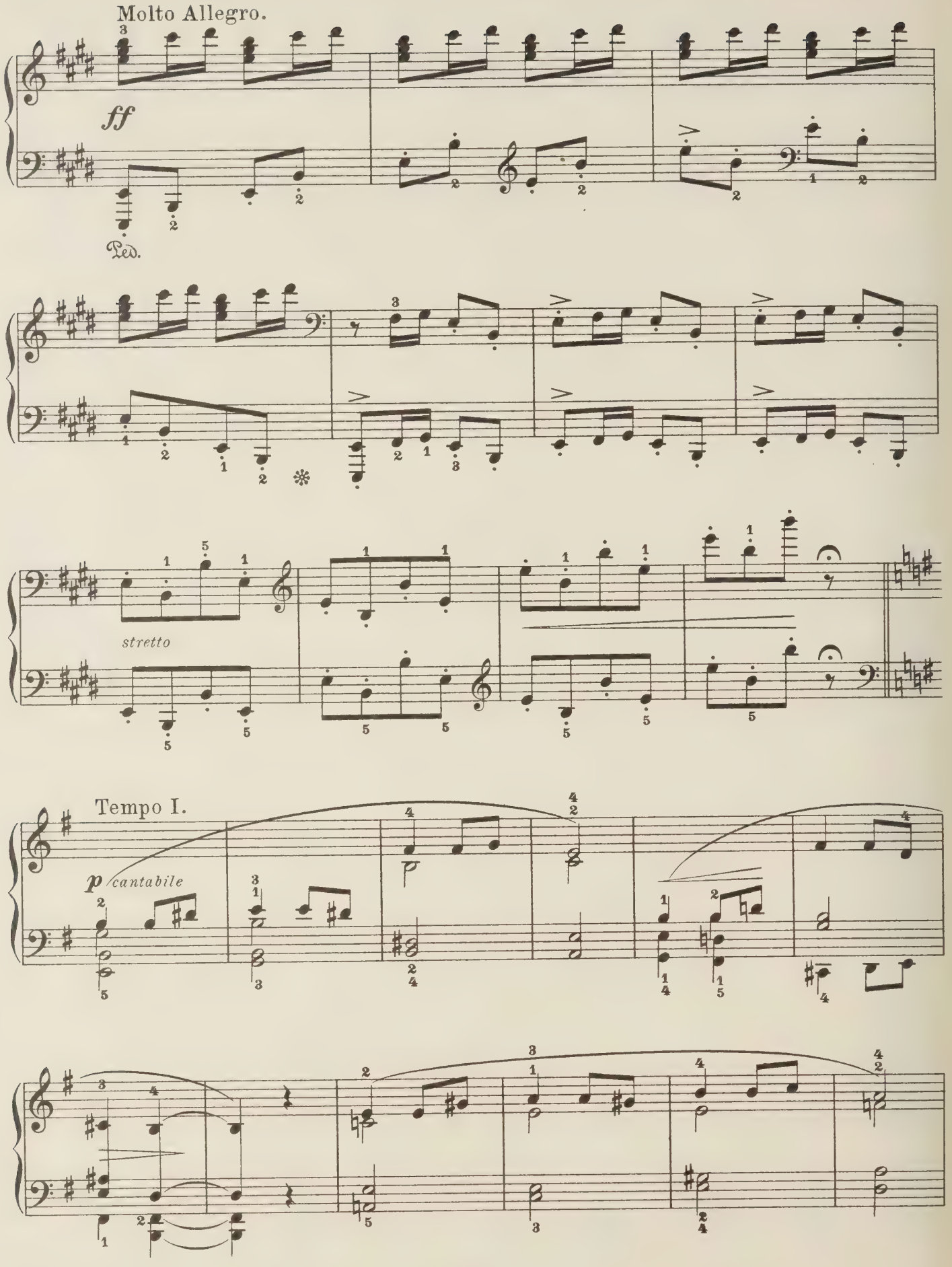
Heimwärts.

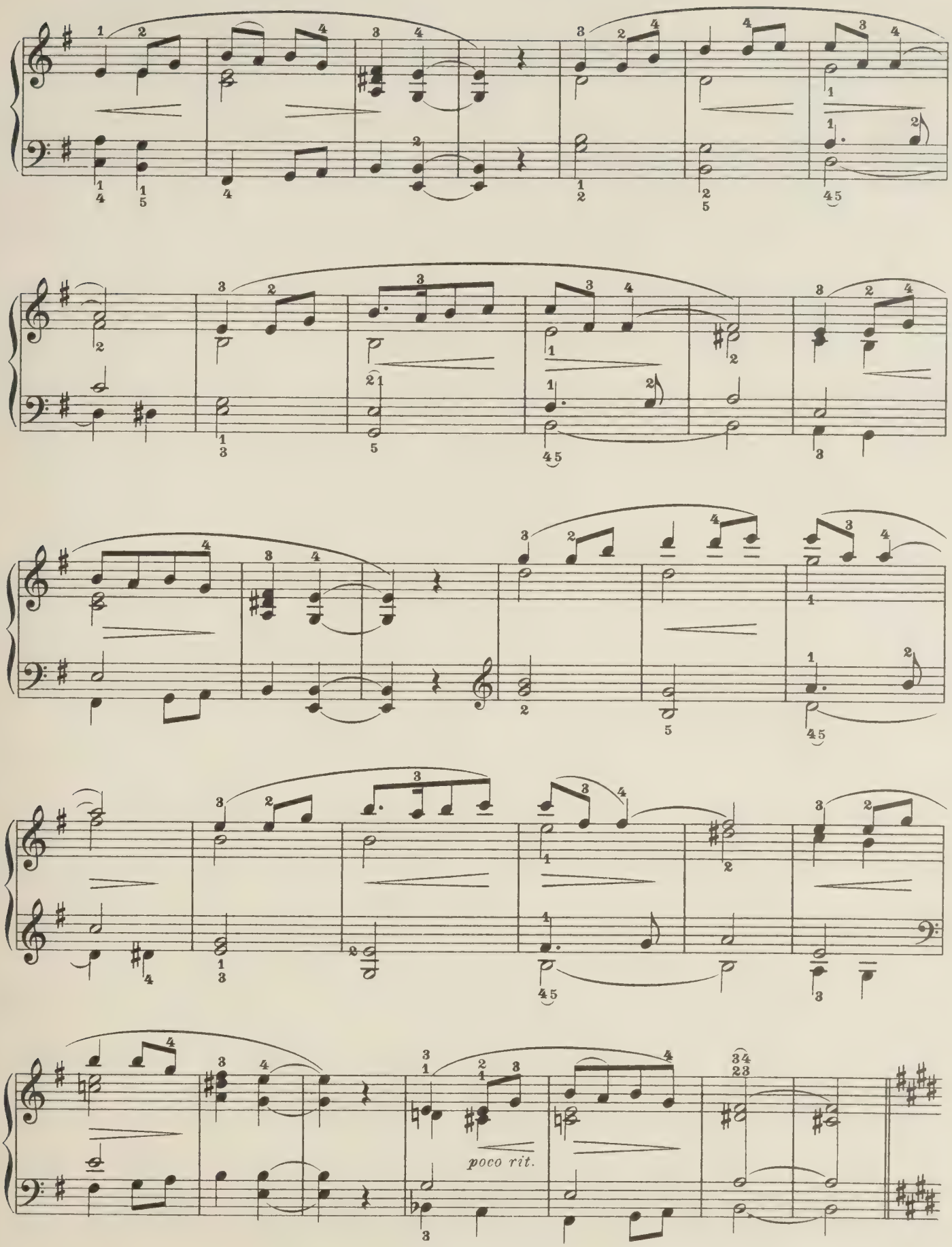
Vers la patrie. — Home-ward.

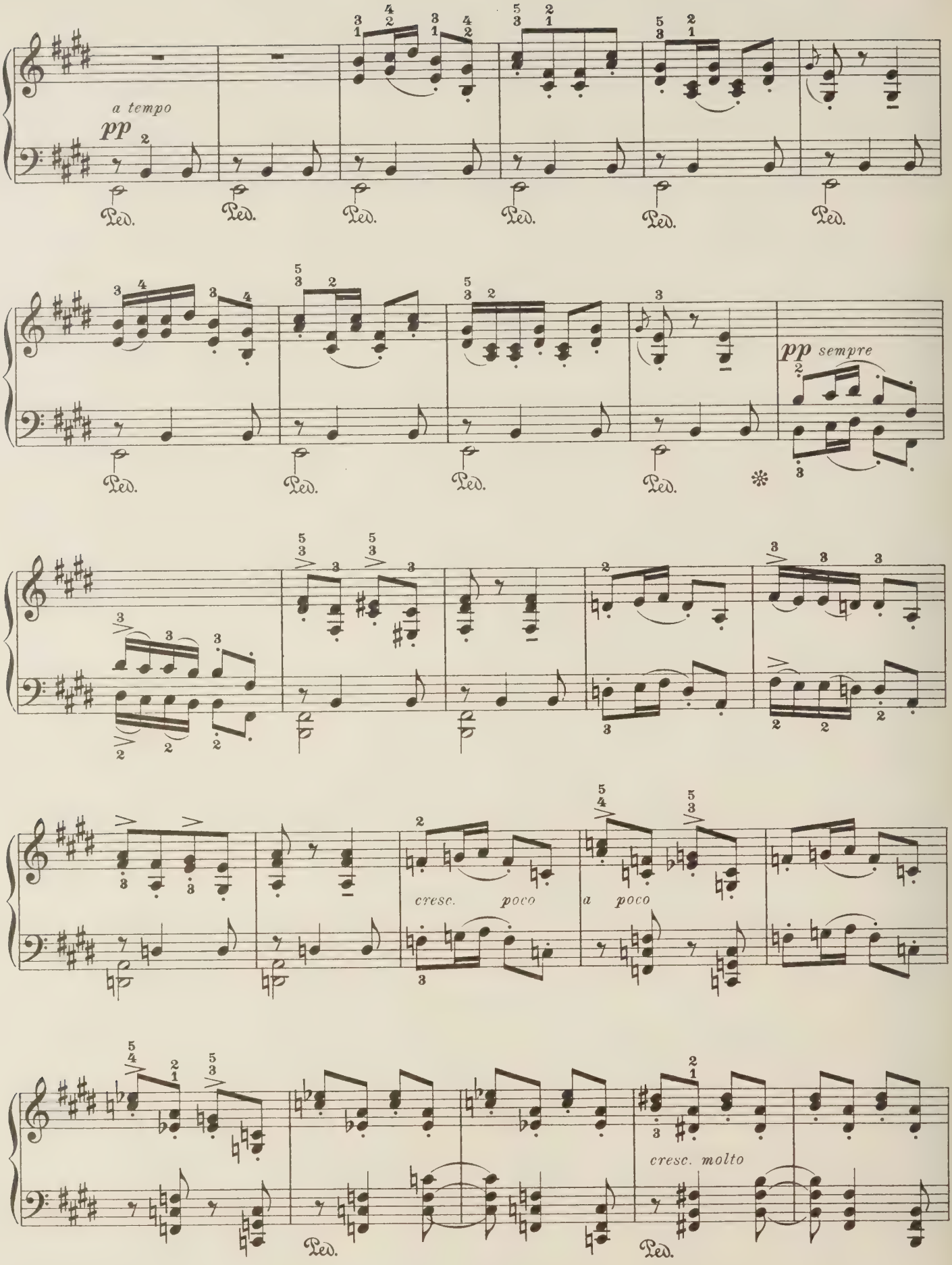
Hjemad.

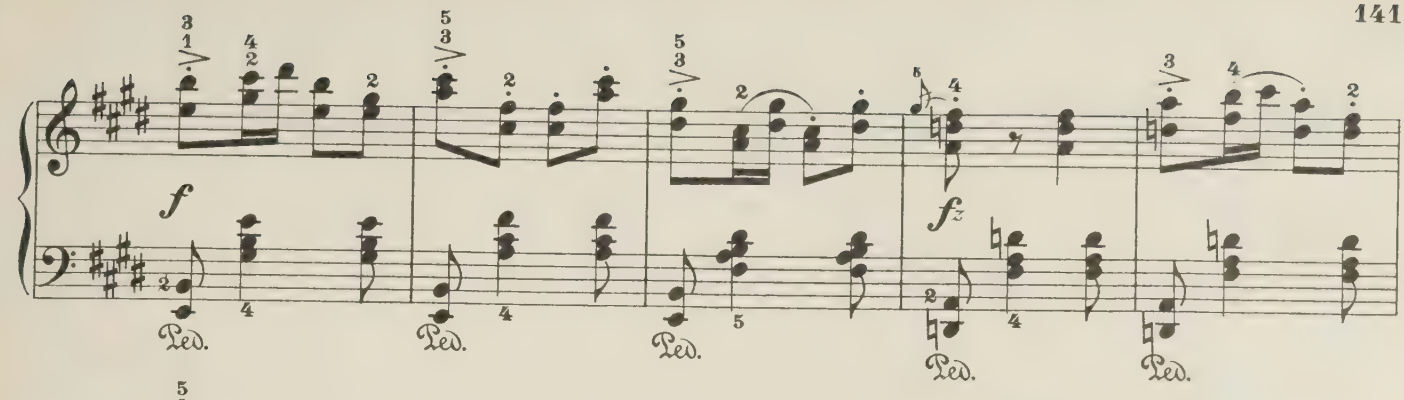


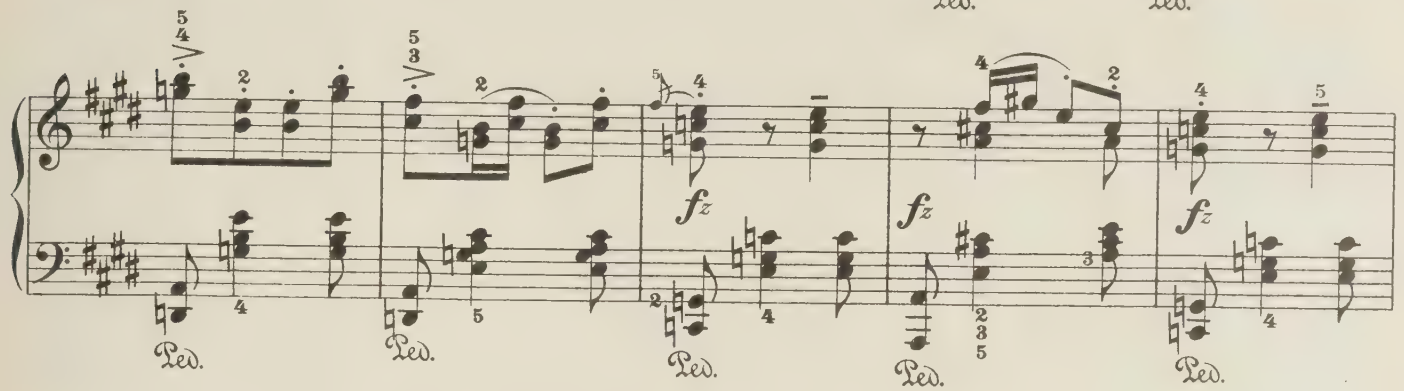

cresc. molto
f
fz
fz
fz
fz
più f
poco rit.
Ped.

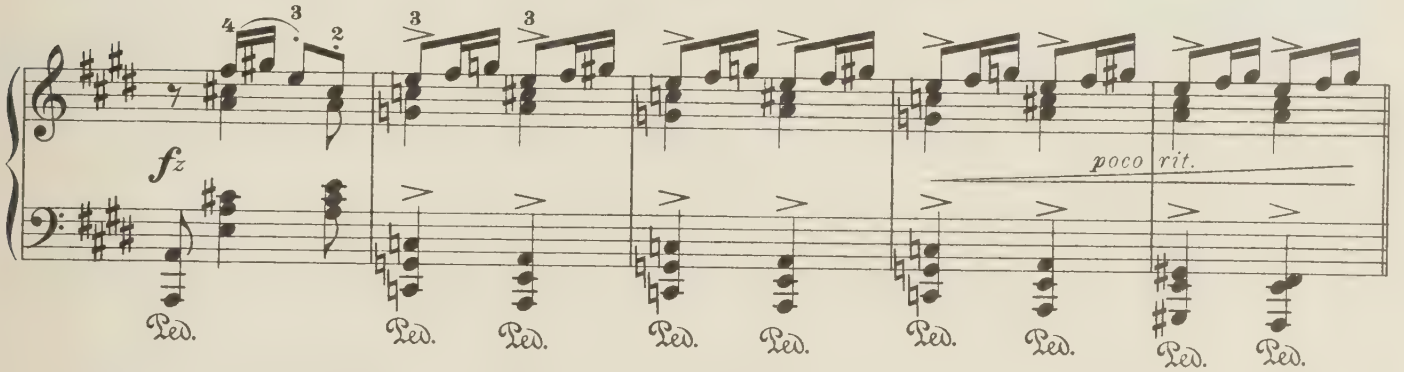

Molto Allegro.
ff
Ped.
stretto
Tempo I.
p cantabile


poco rit.

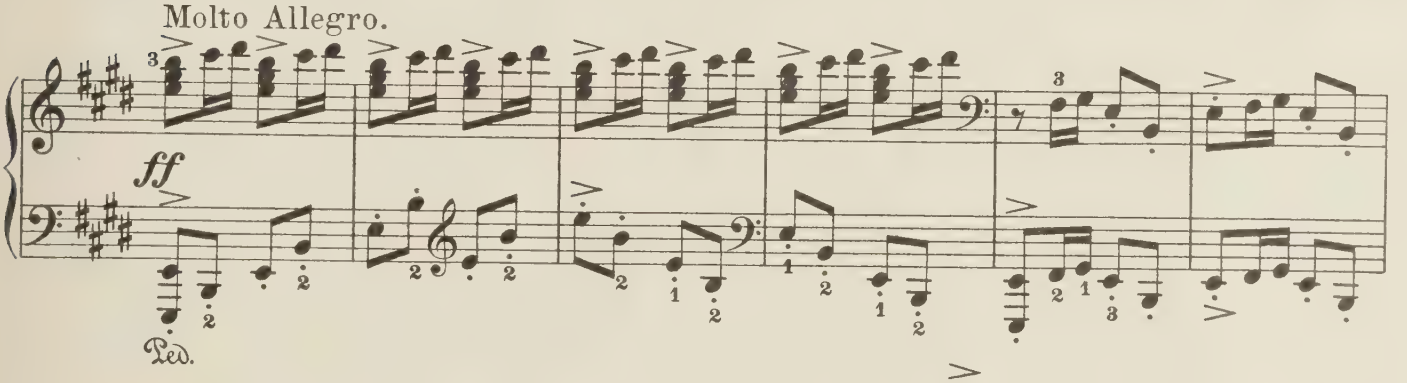

a tempo
pp
Ped.
pp sempre
cresc. poco
a poco
cresc. molto

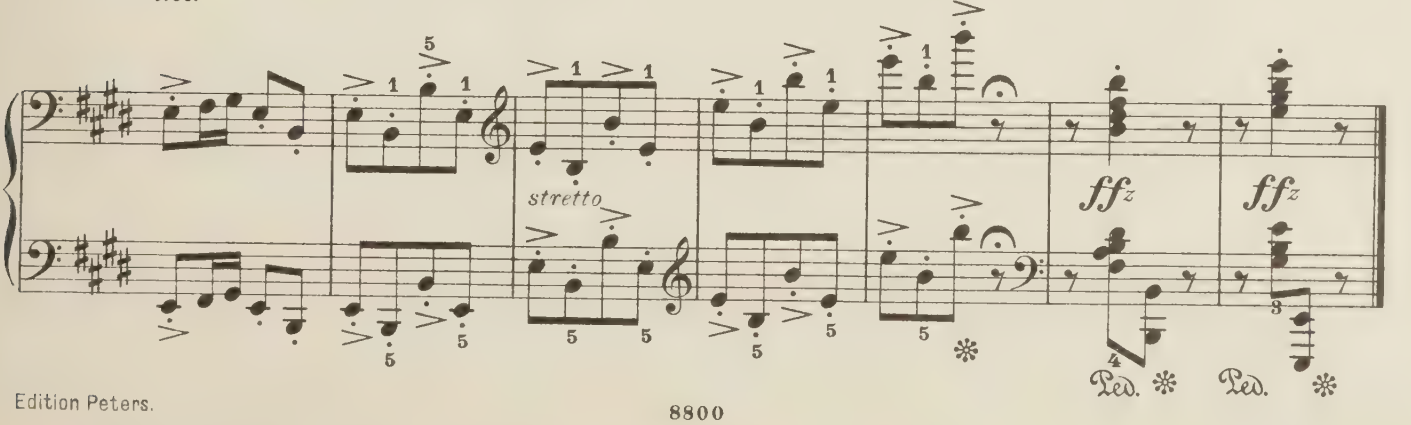






Molto Allegro.





Aus jungen Tagen.

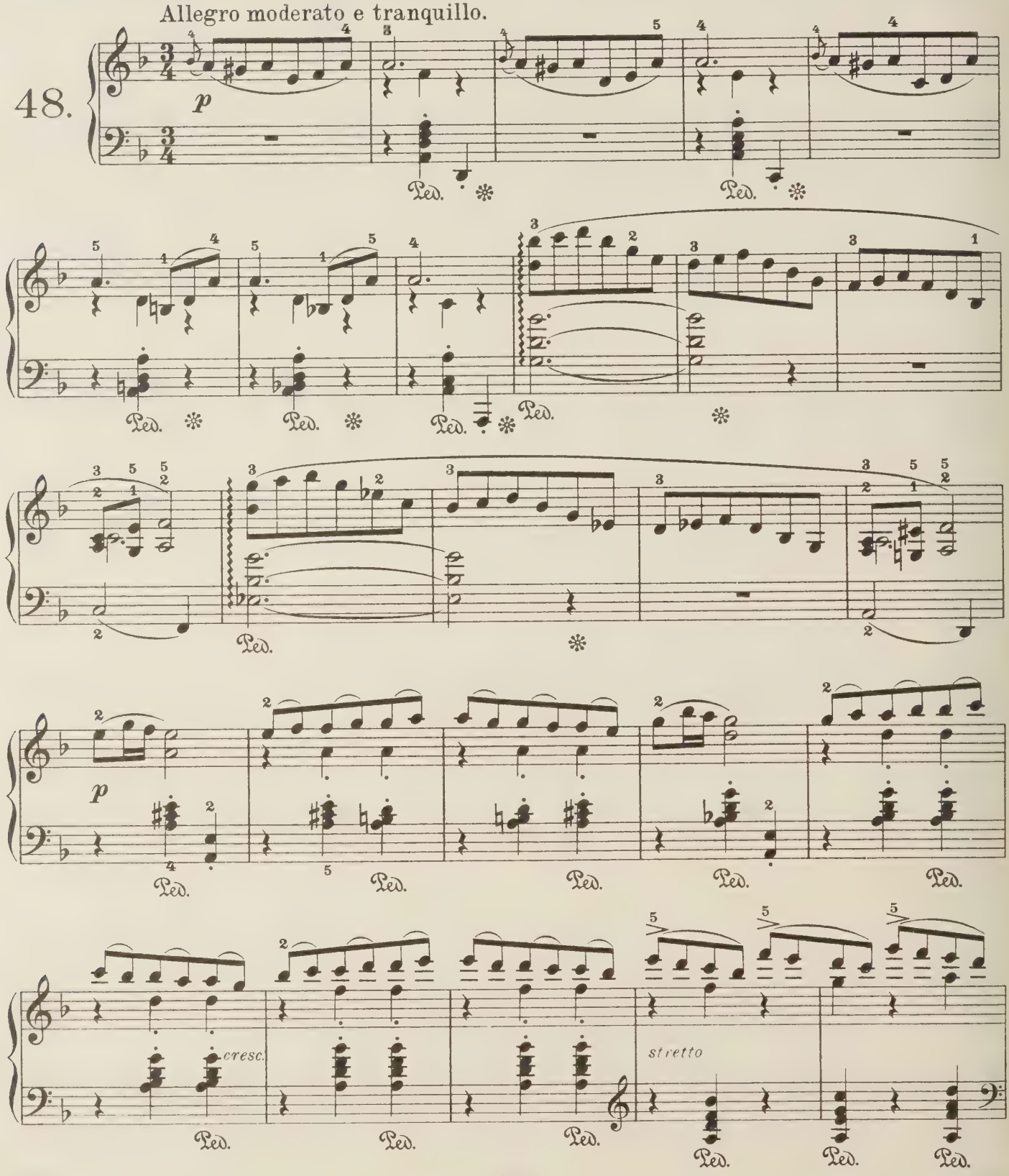
De la jeunesse. — From early years.

Fra Ungdomsdagene.

Opus 65.
(№ 48-53).

Allegro moderato e tranquillo.

48.



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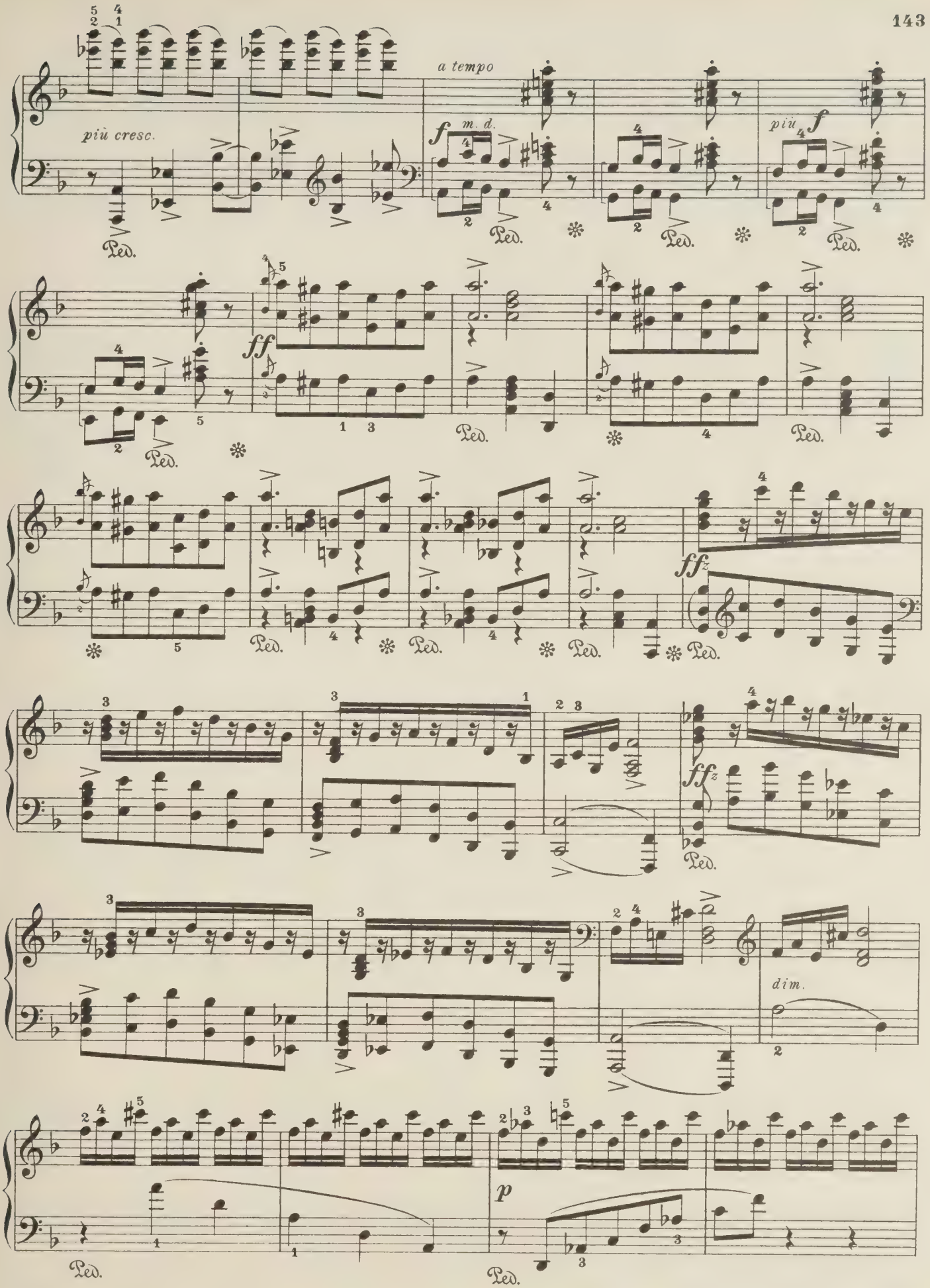
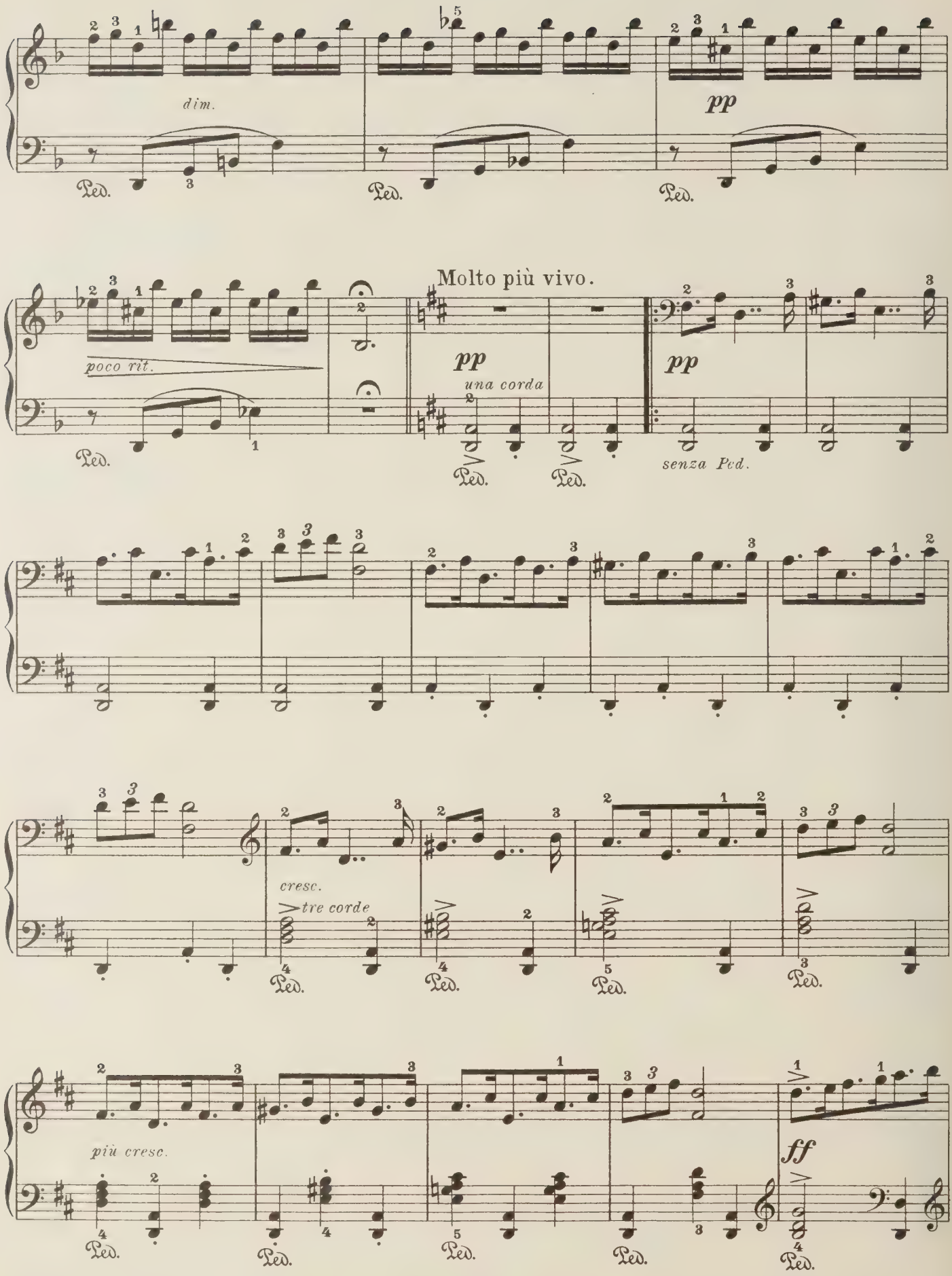
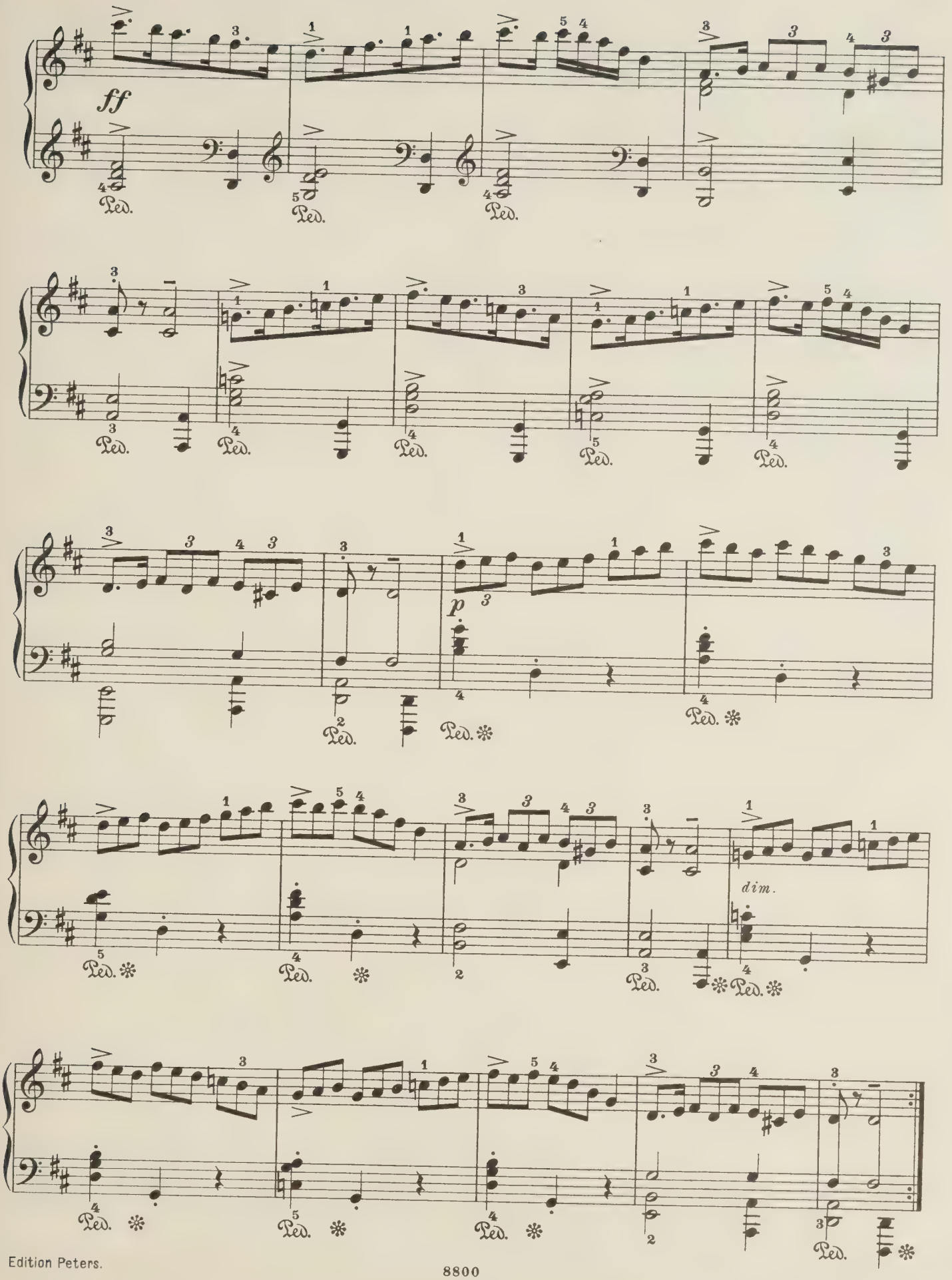
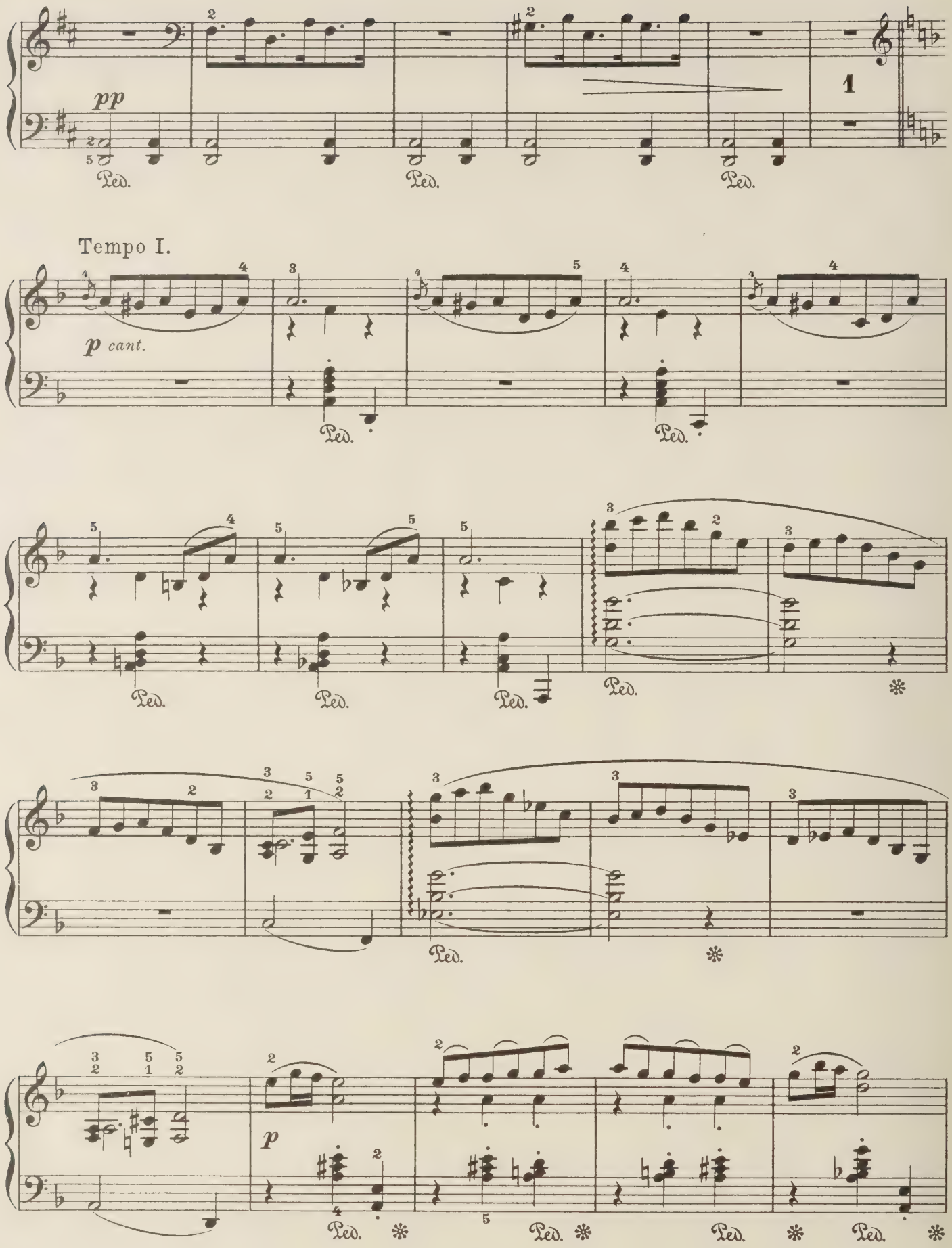
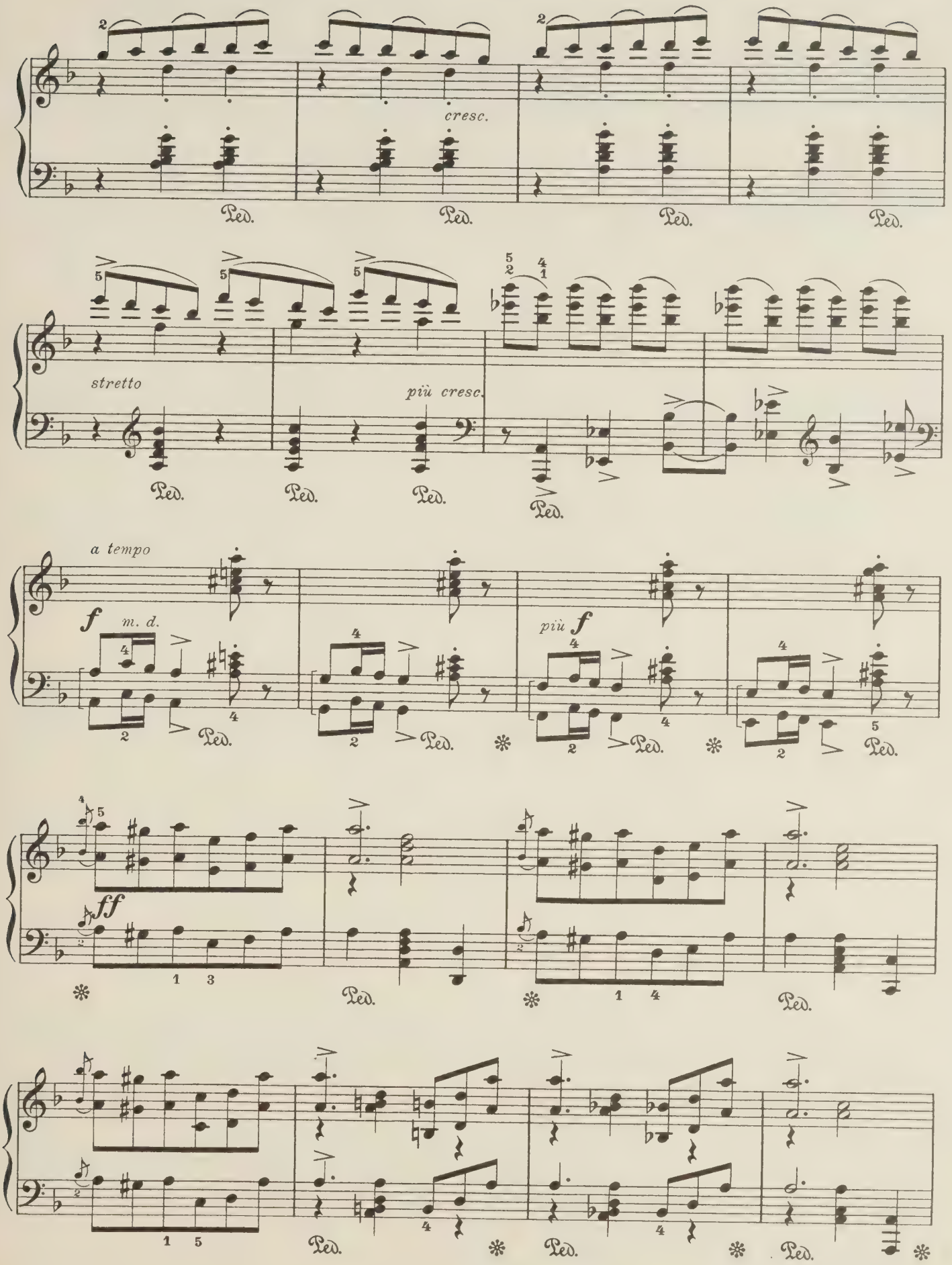
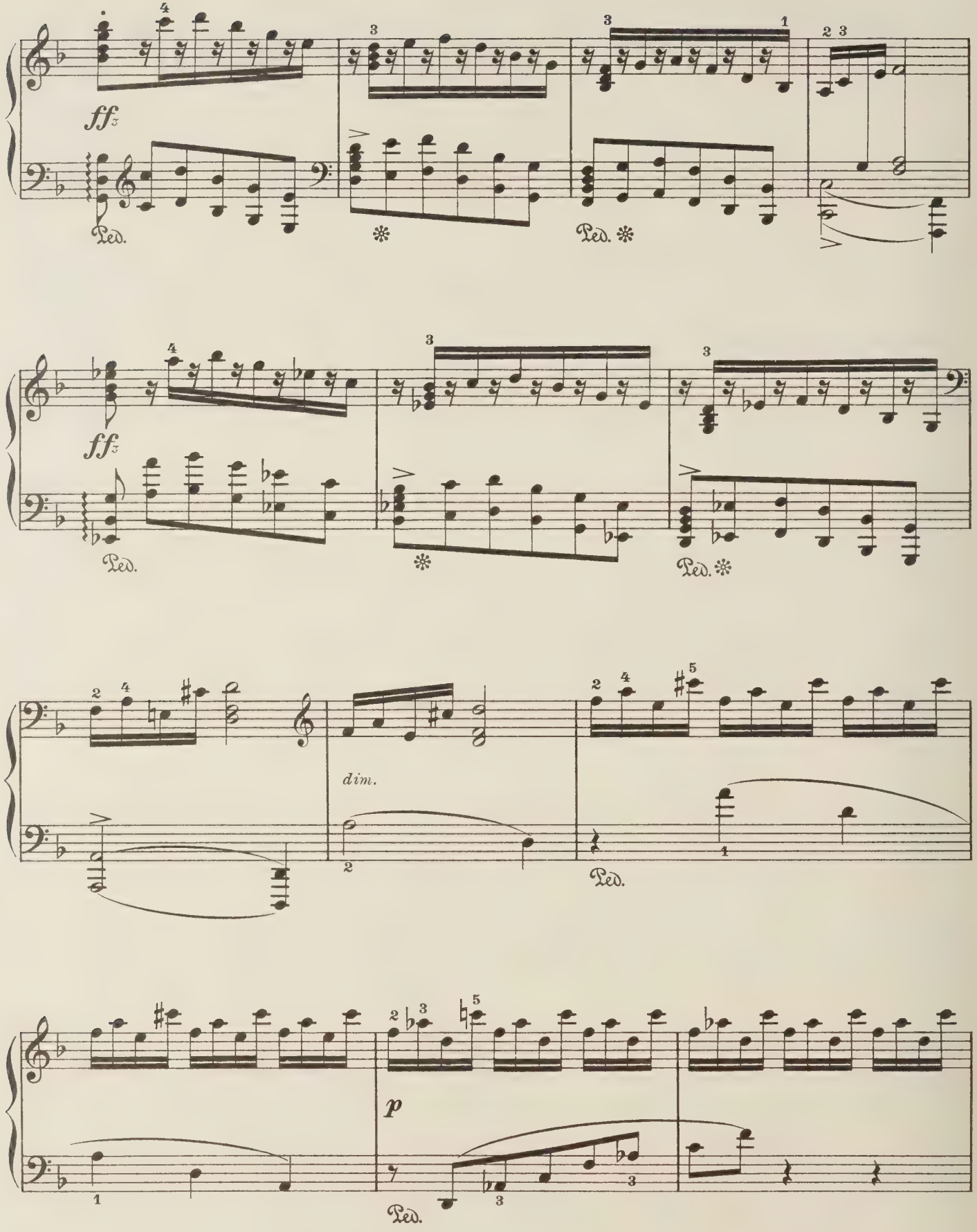

più cresc.
a tempo
f m. d.
più f
ff
ffz
ffz
dim.
p
Ped.

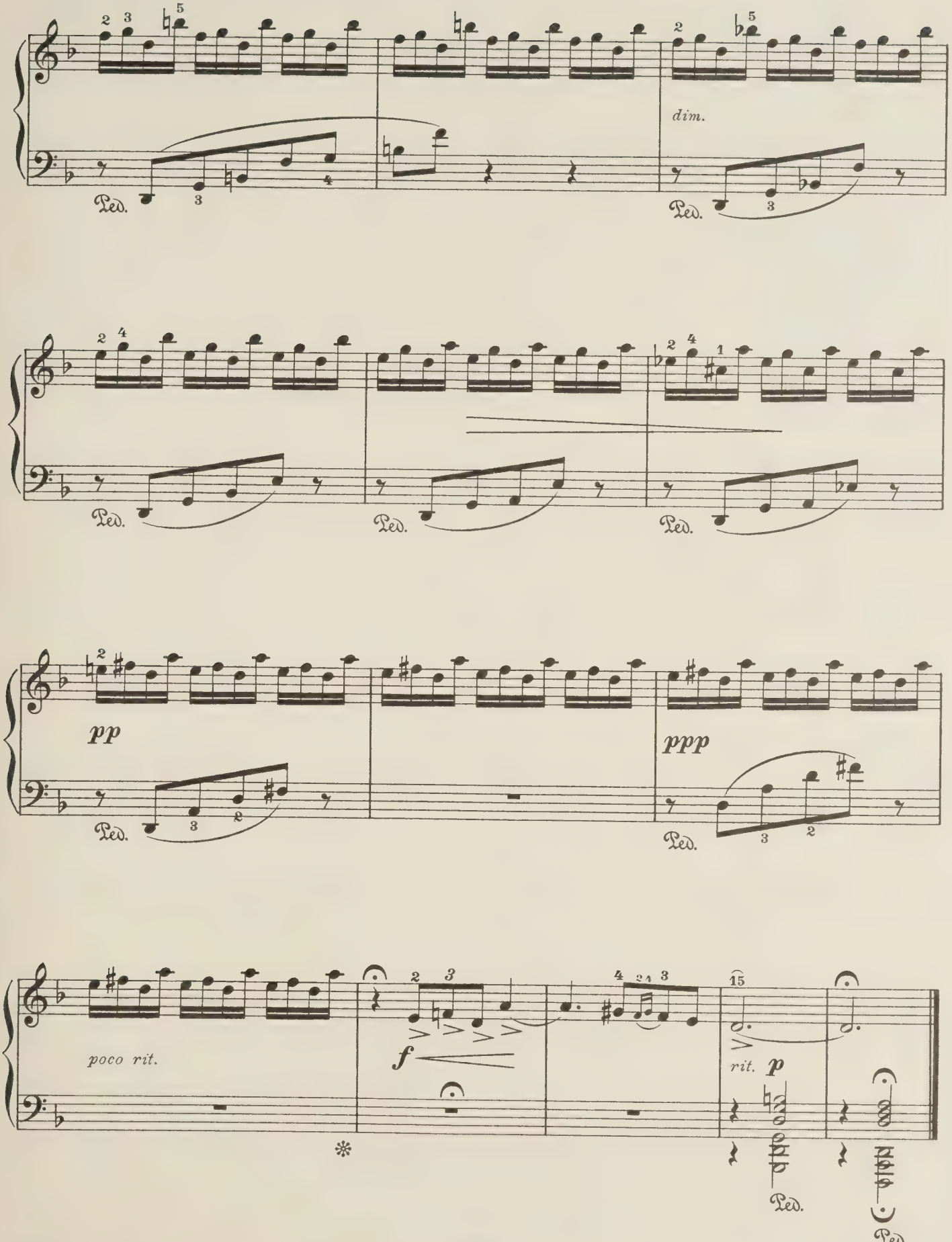

dim.
pp
Molto più vivo.
poco rit.
pp
una corda
pp
senza Ped.
cresc.
tre corde
più cresc.
ff
Ped.


ff
Ped.
p
dim.


pp
Ped.
Ped.
Ped.
1
Tempo I.
p cant.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
p
Ped.
Ped.
Ped.
Ped.


cresc.
stretto
più cresc.
a tempo
f
m. d.
più f
ff
Ped.

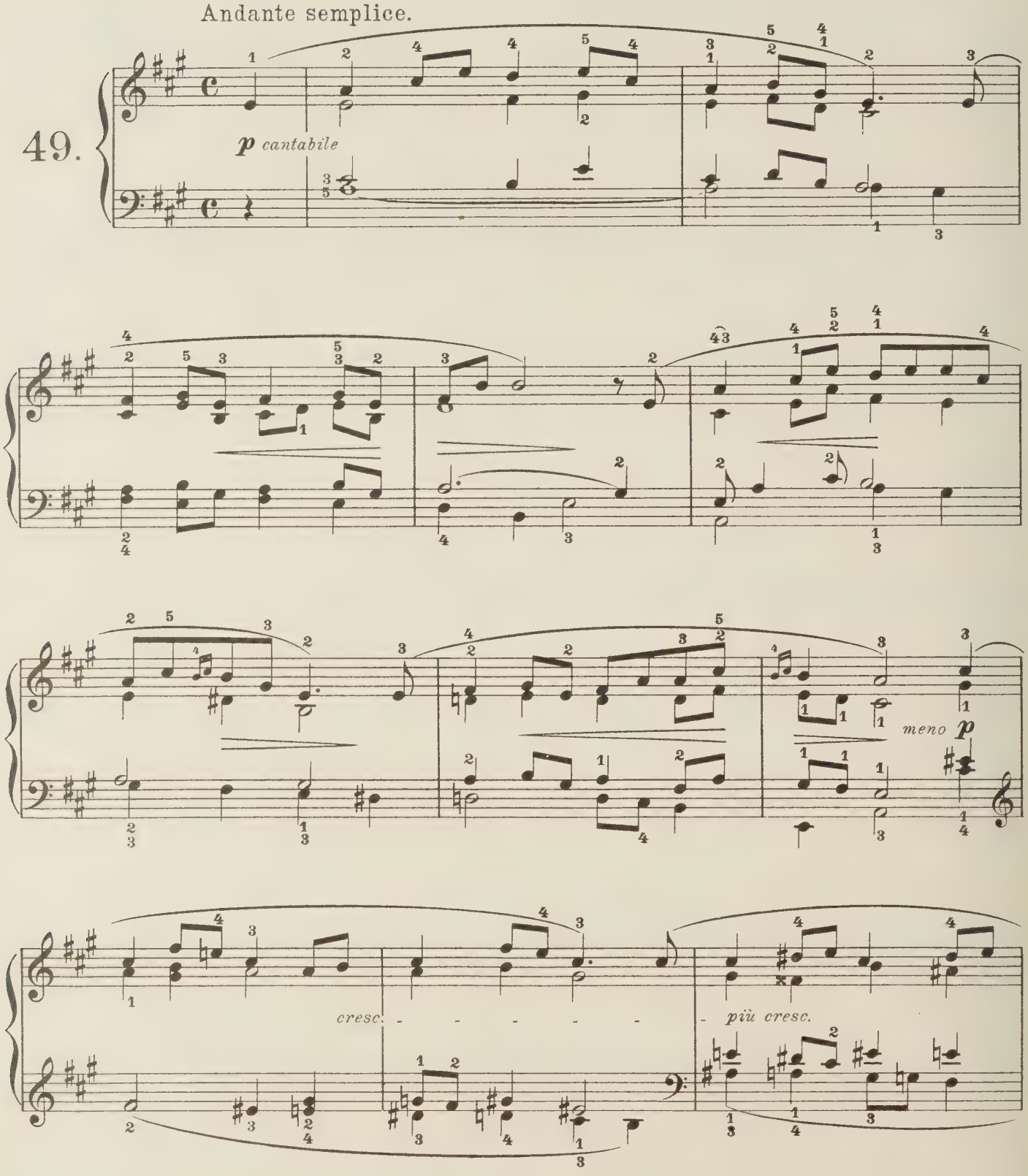

ff
Ped.
Ped.
ff
Ped.
Ped.
dim.
Ped.
p
Ped.


dim.
Ped.
pp
ppp
poco rit.
f
rit.
p

Lied des Bauern.

Chant du paysan. — Peasant's song.

Bondens Sang.



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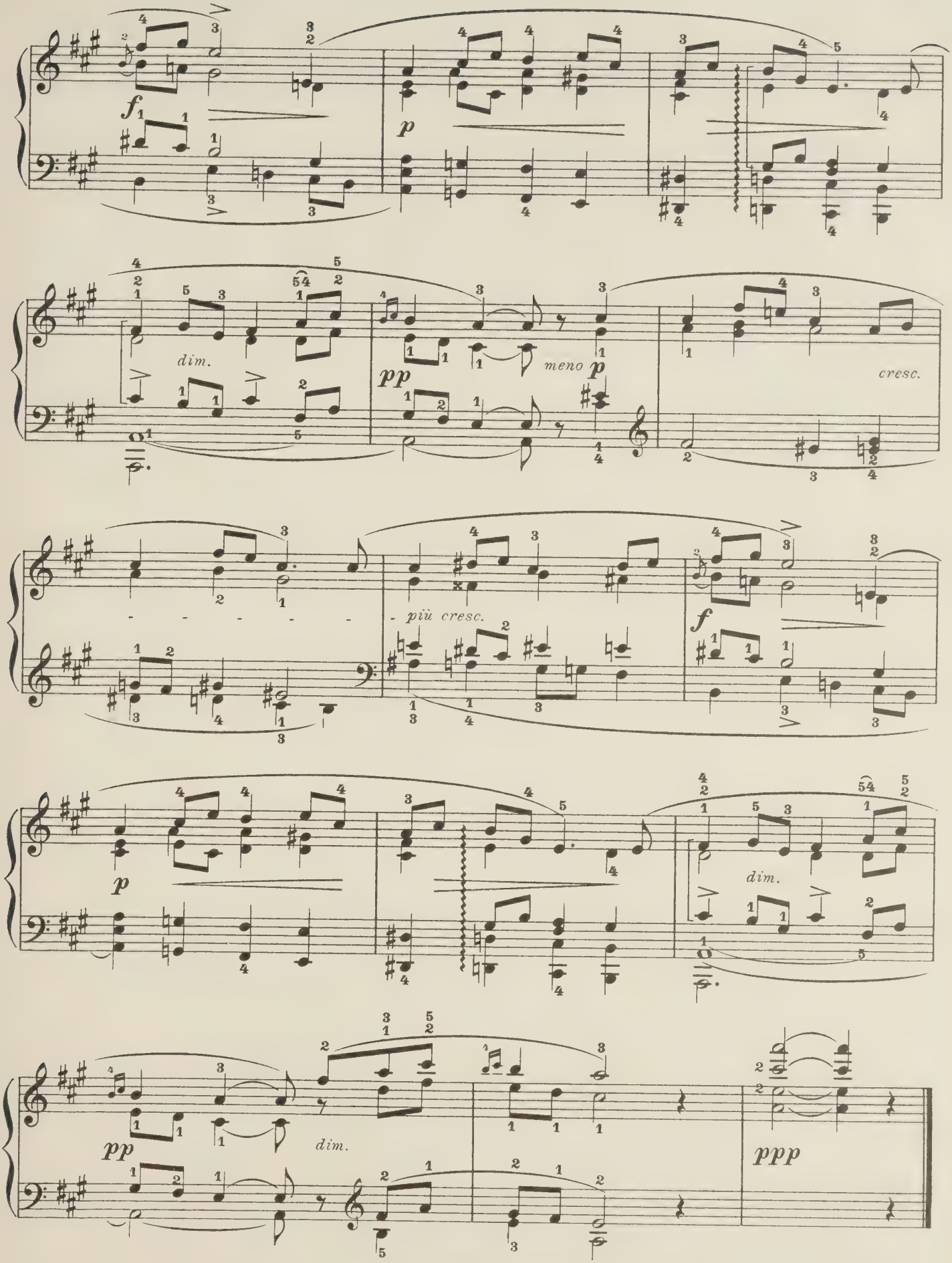

f
p
dim.
pp
meno p
cresc.
più cresc.
f
p
dim.
pp
dim.
ppp

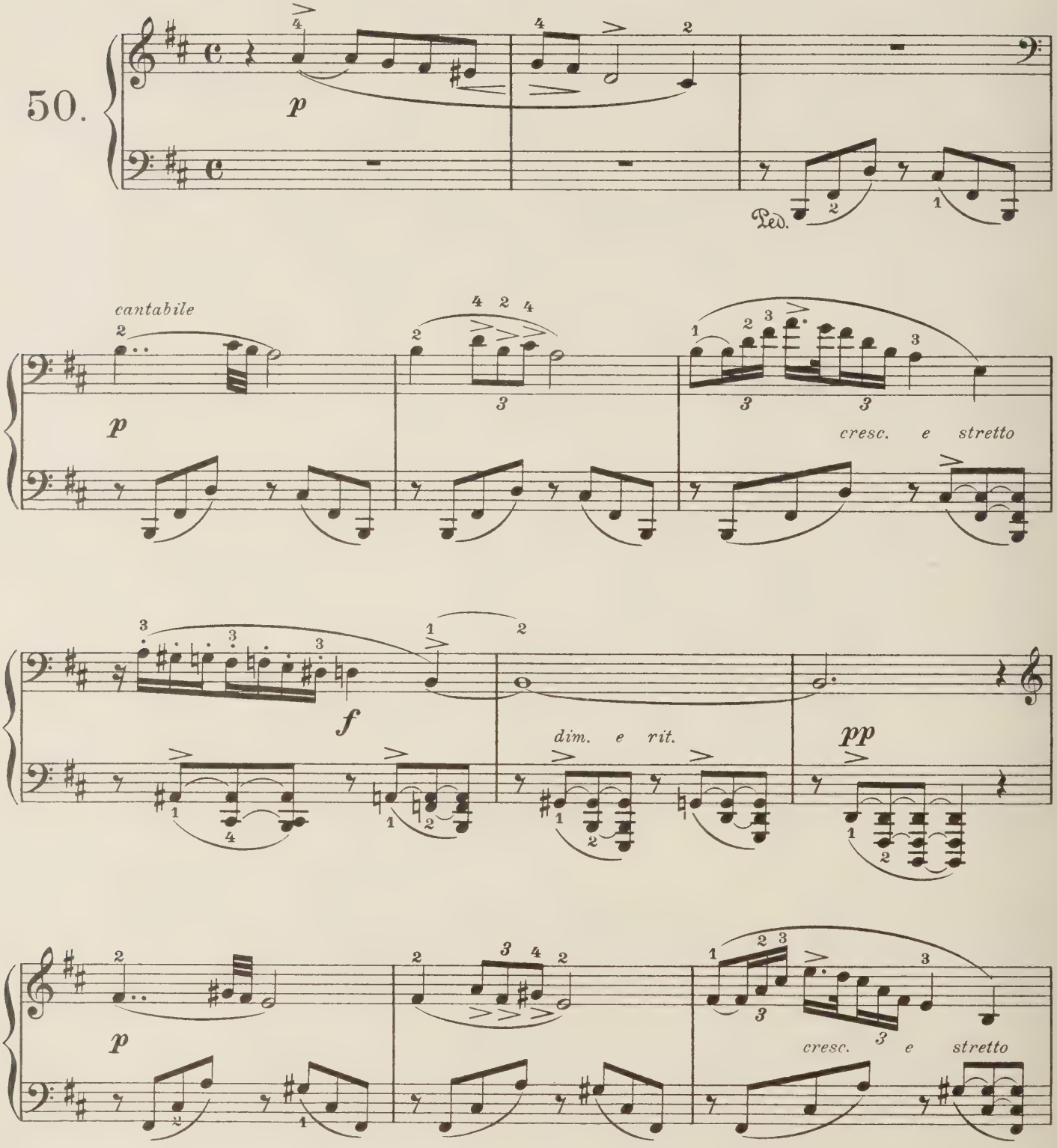
Schwermut.

Mélancolie. — Melancholy.

Tungsind.

50.

Andante espressivo.



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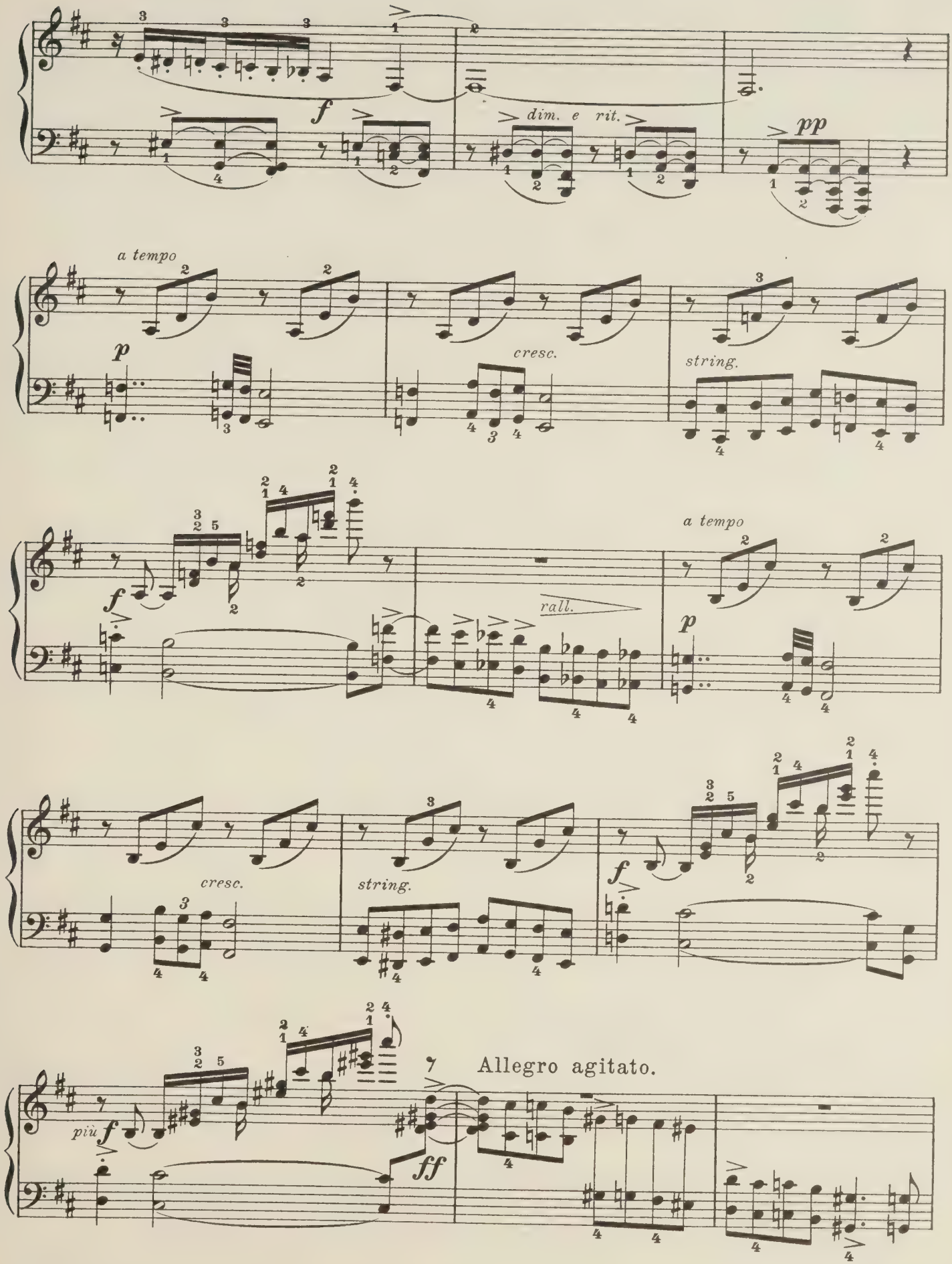
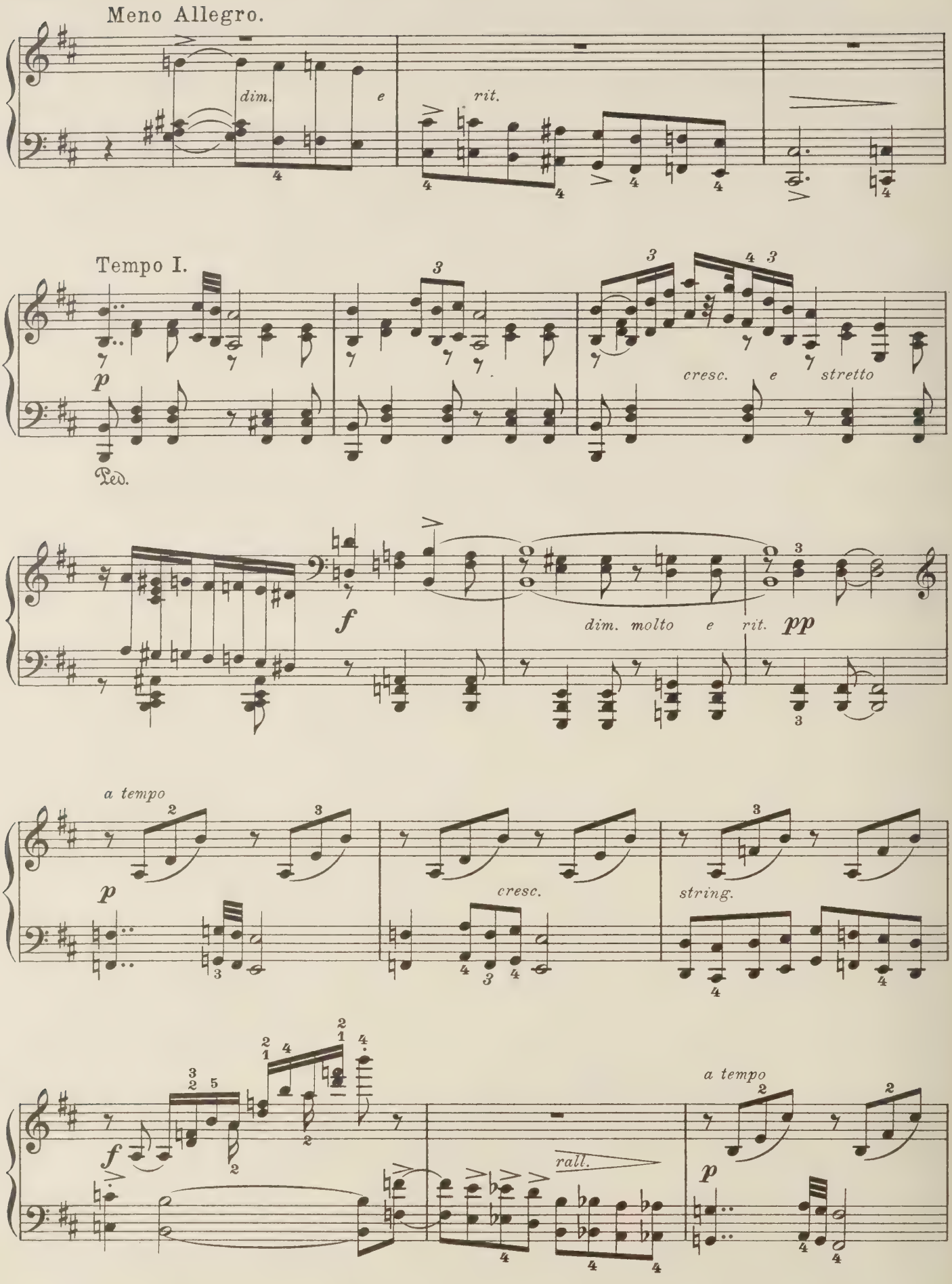
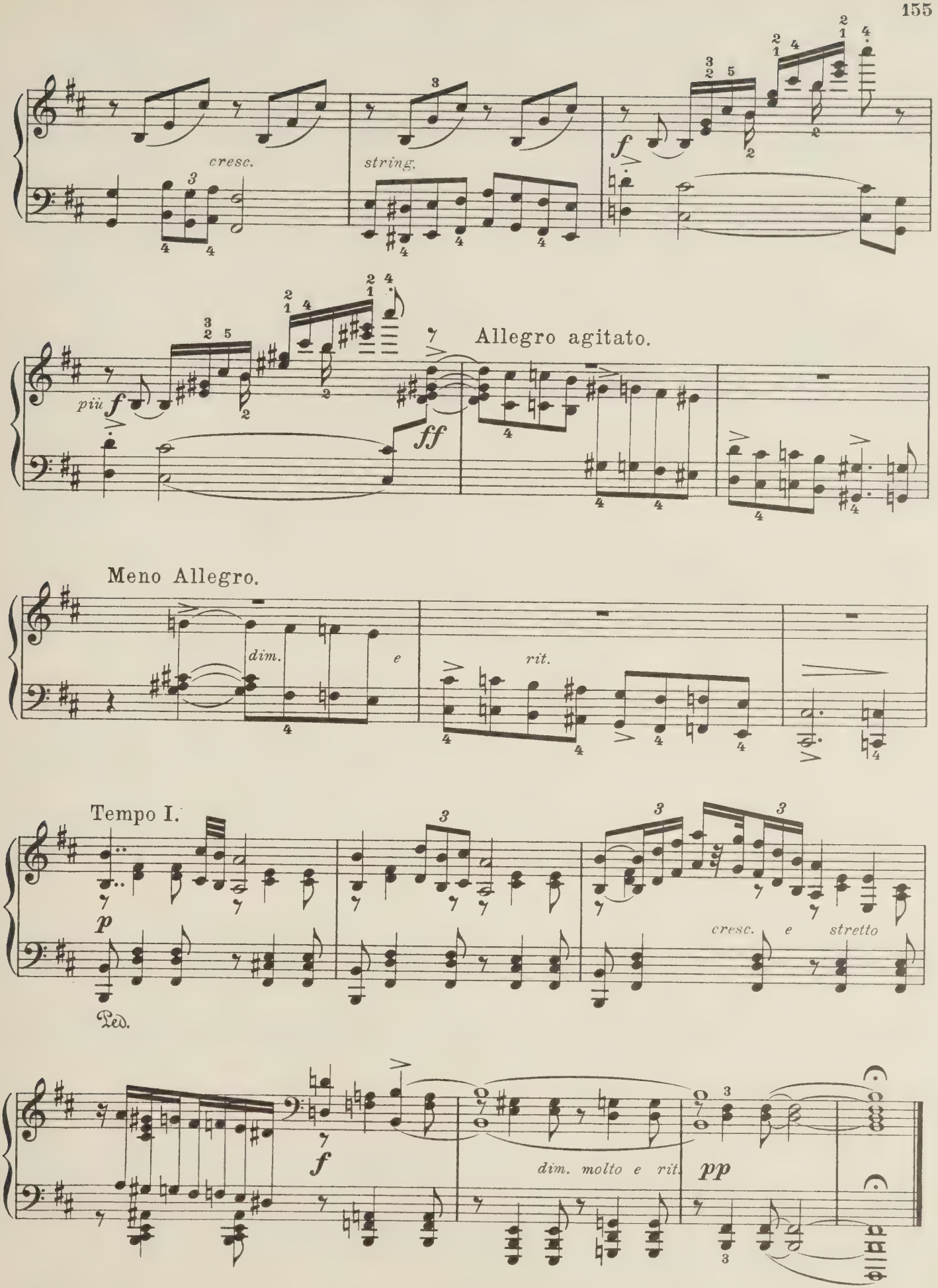

f
dim. e rit.
pp
a tempo
p
cresc.
string.
f
rall.
a tempo
p
cresc.
string.
f
più f
ff
Allegro agitato.

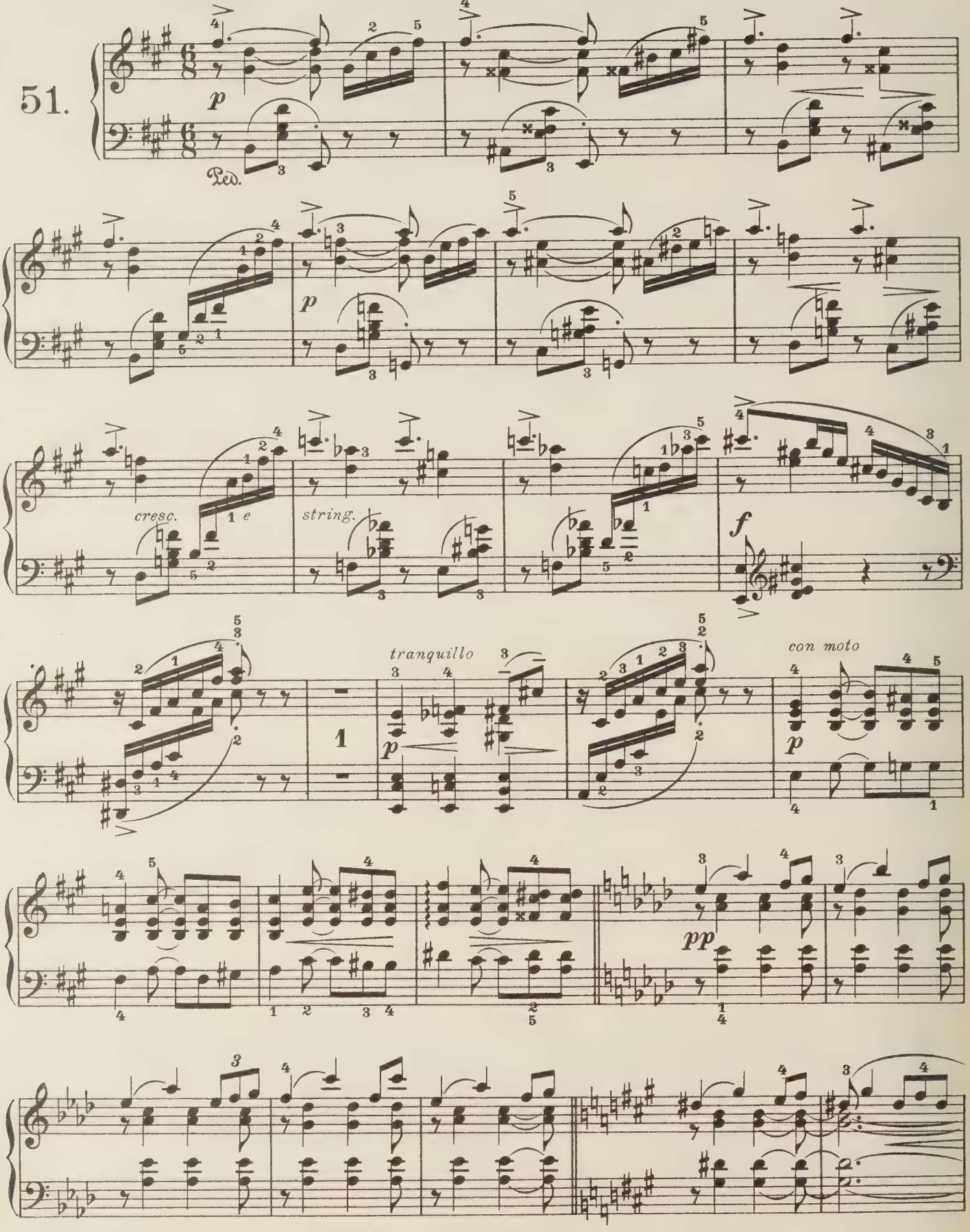

Meno Allegro.
dim.
e
rit.
Tempo I.
p
cresc.
e
stretto
Ped.
f
dim. molto
e
rit.
pp
a tempo
p
cresc.
string.
f
rall.
a tempo
p


cresc.
string.
f
più f
ff
Allegro agitato.
Meno Allegro.
dim.
e
rit.
Tempo I.
p
Ped.
cresc. e stretto
f
dim. molto e rit.
pp

Salon.

Allegretto con grazia.

51.



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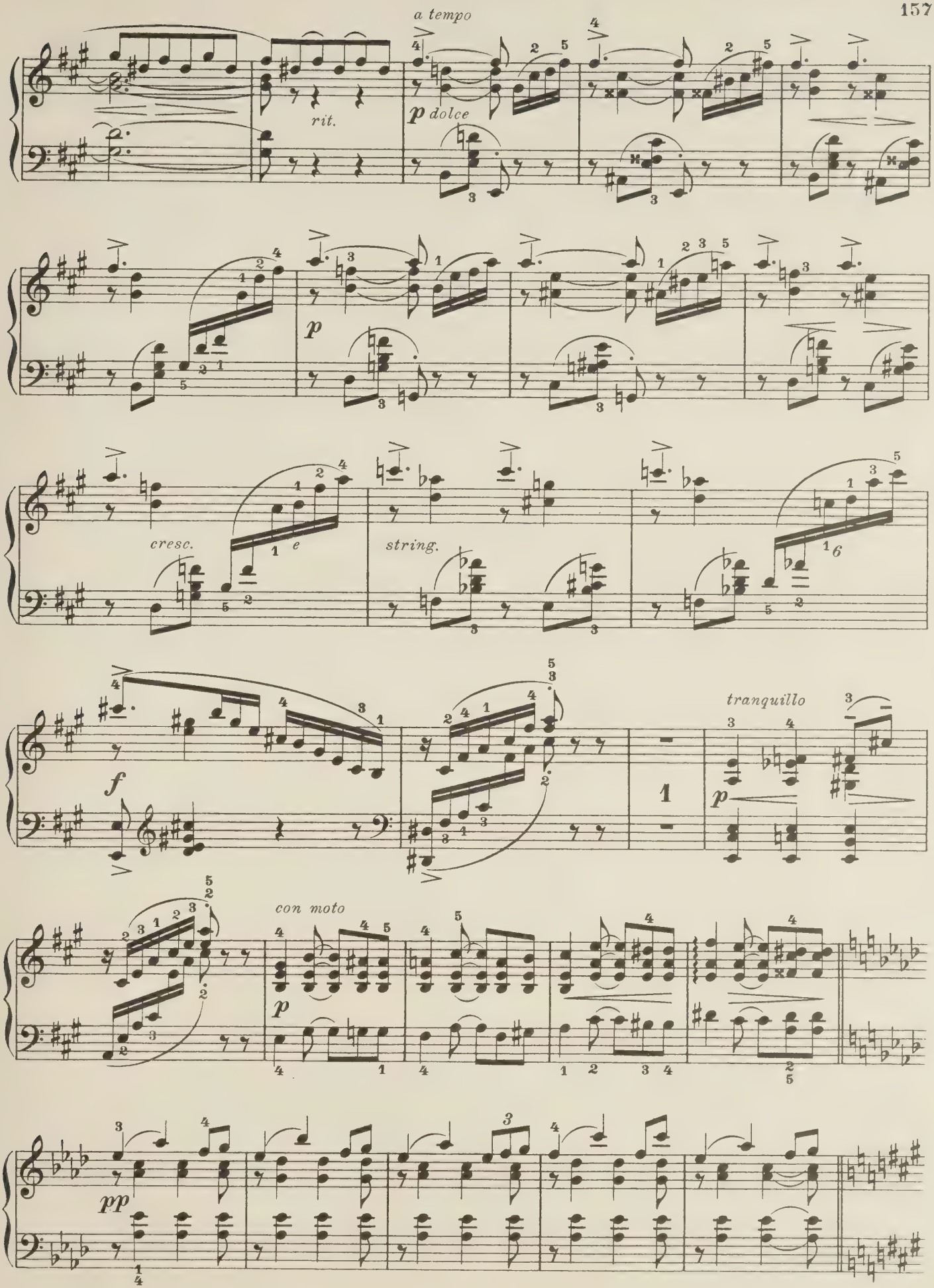
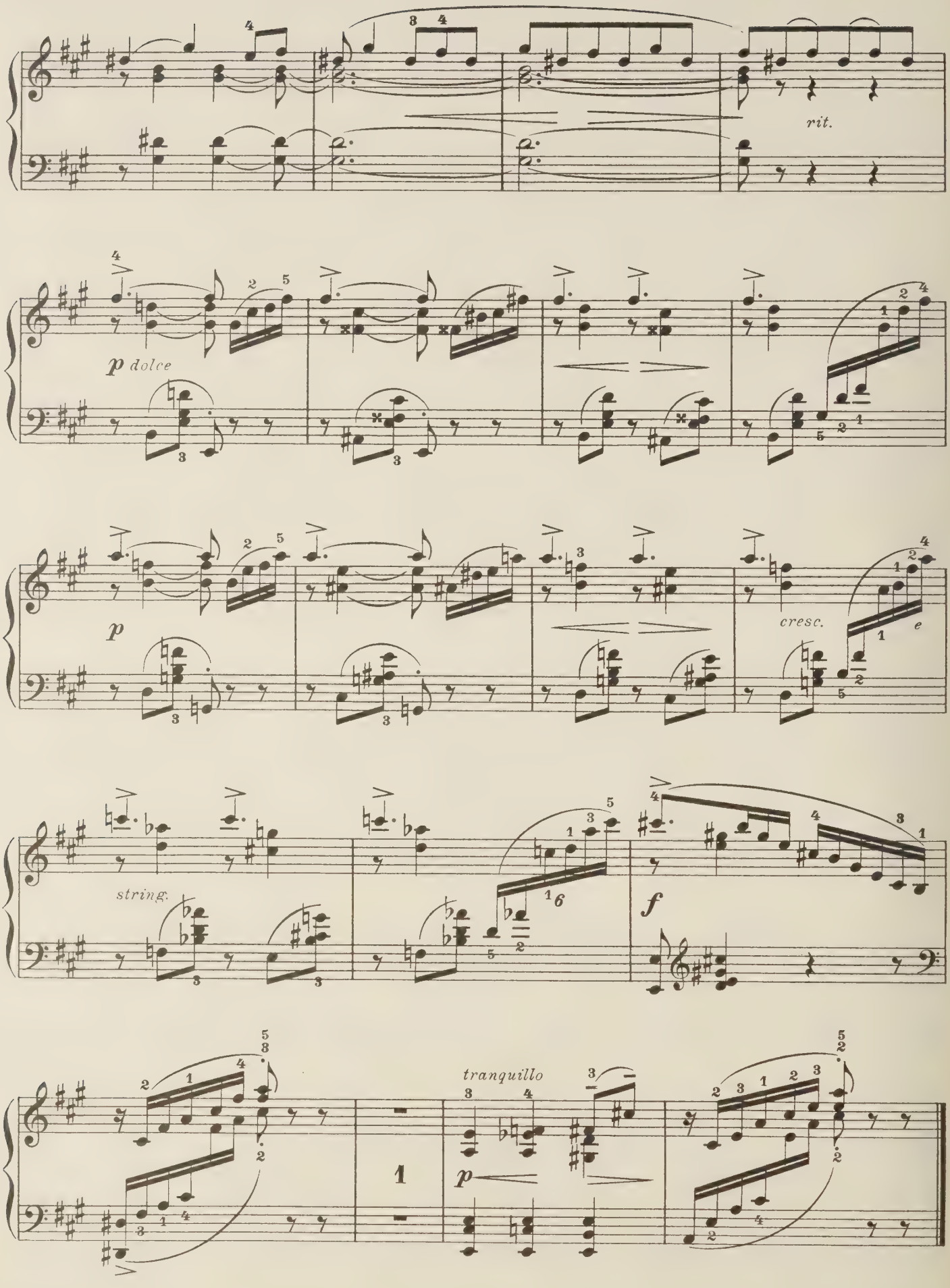
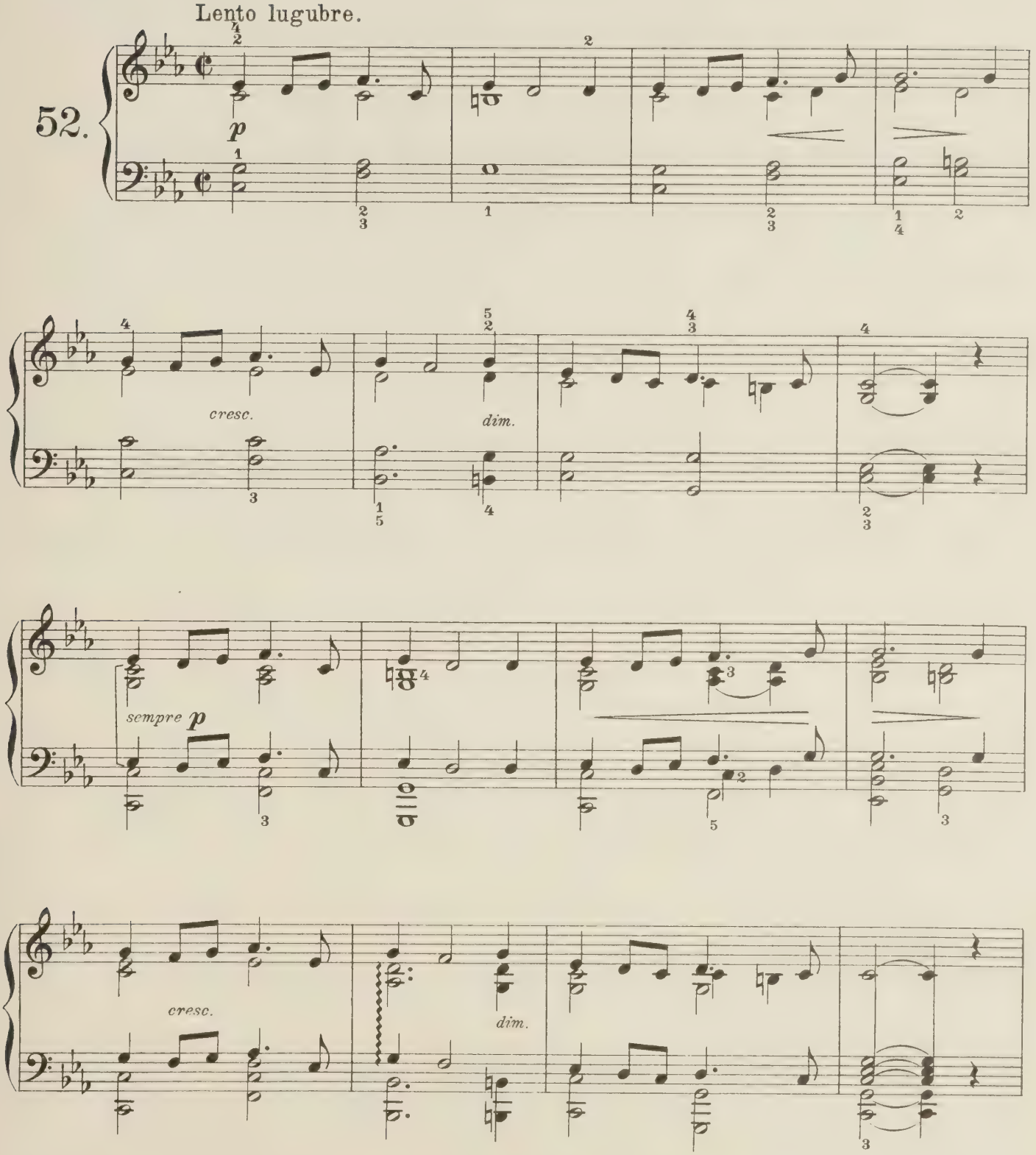

a tempo
rit.
p dolce
p
cresc.
string.
f
tranquillo
p
con moto
p
pp


rit.
p dolce
p
cresc.
string.
f
tranquillo
p

Im Balladenton.

Ballade. — Ballad.

I Balladetone.



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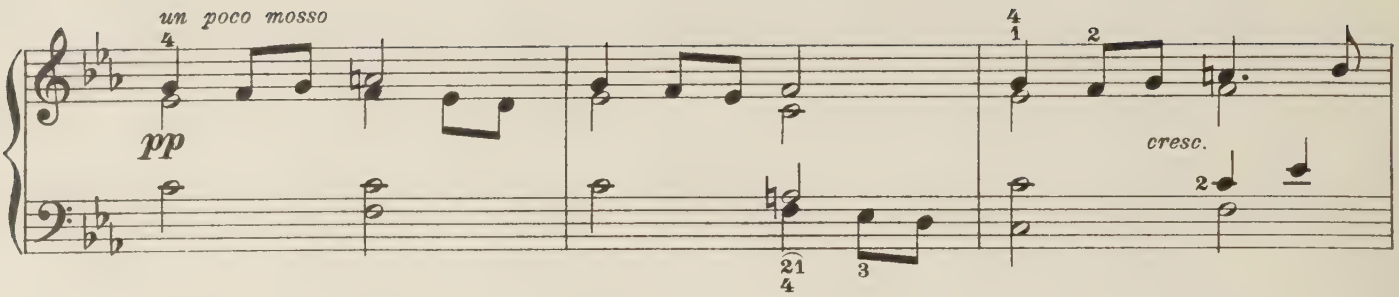
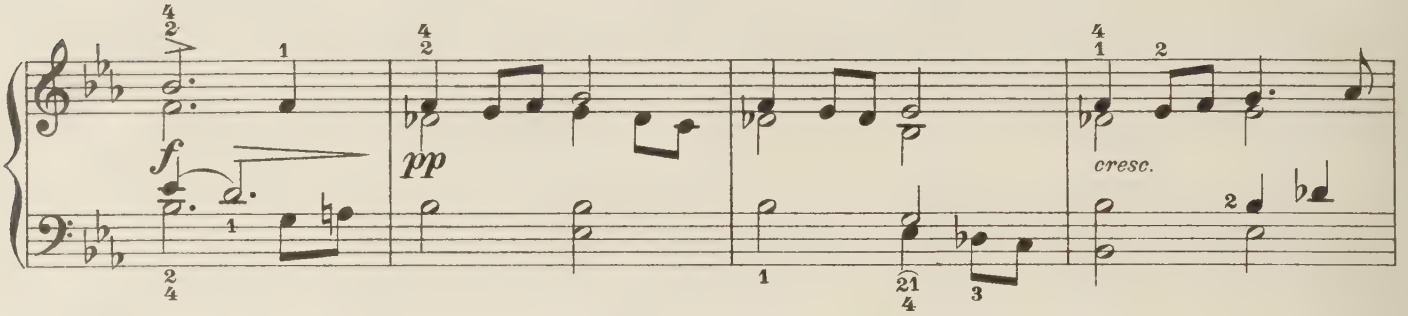
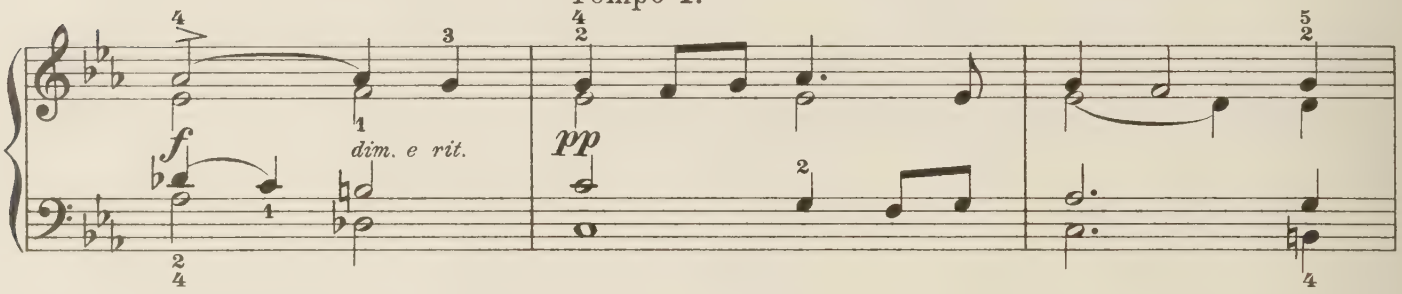
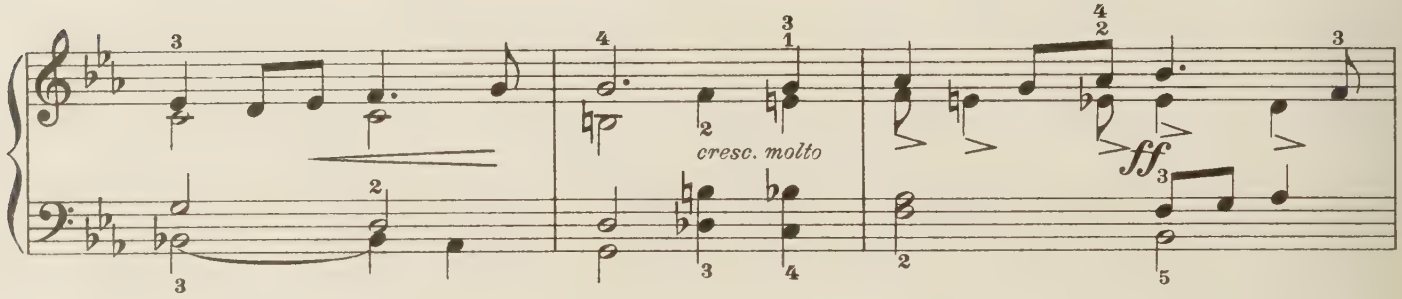
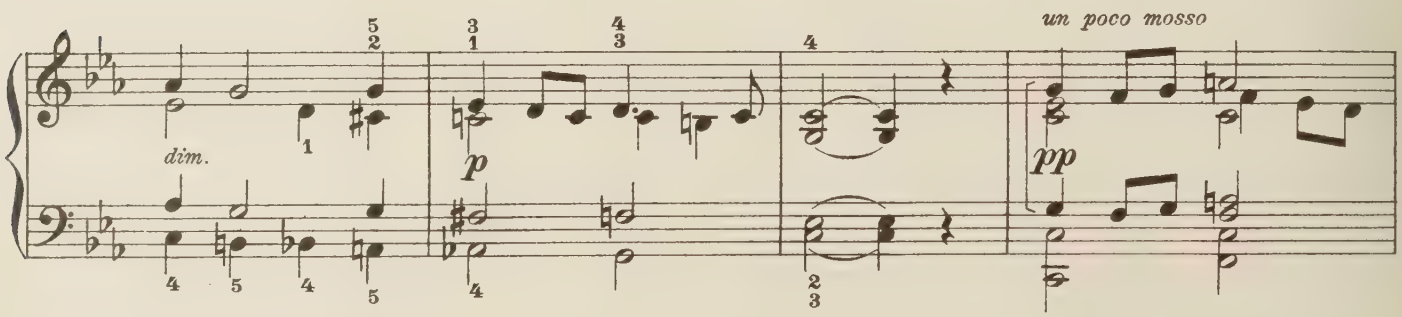

un poco mosso
pp
cresc.

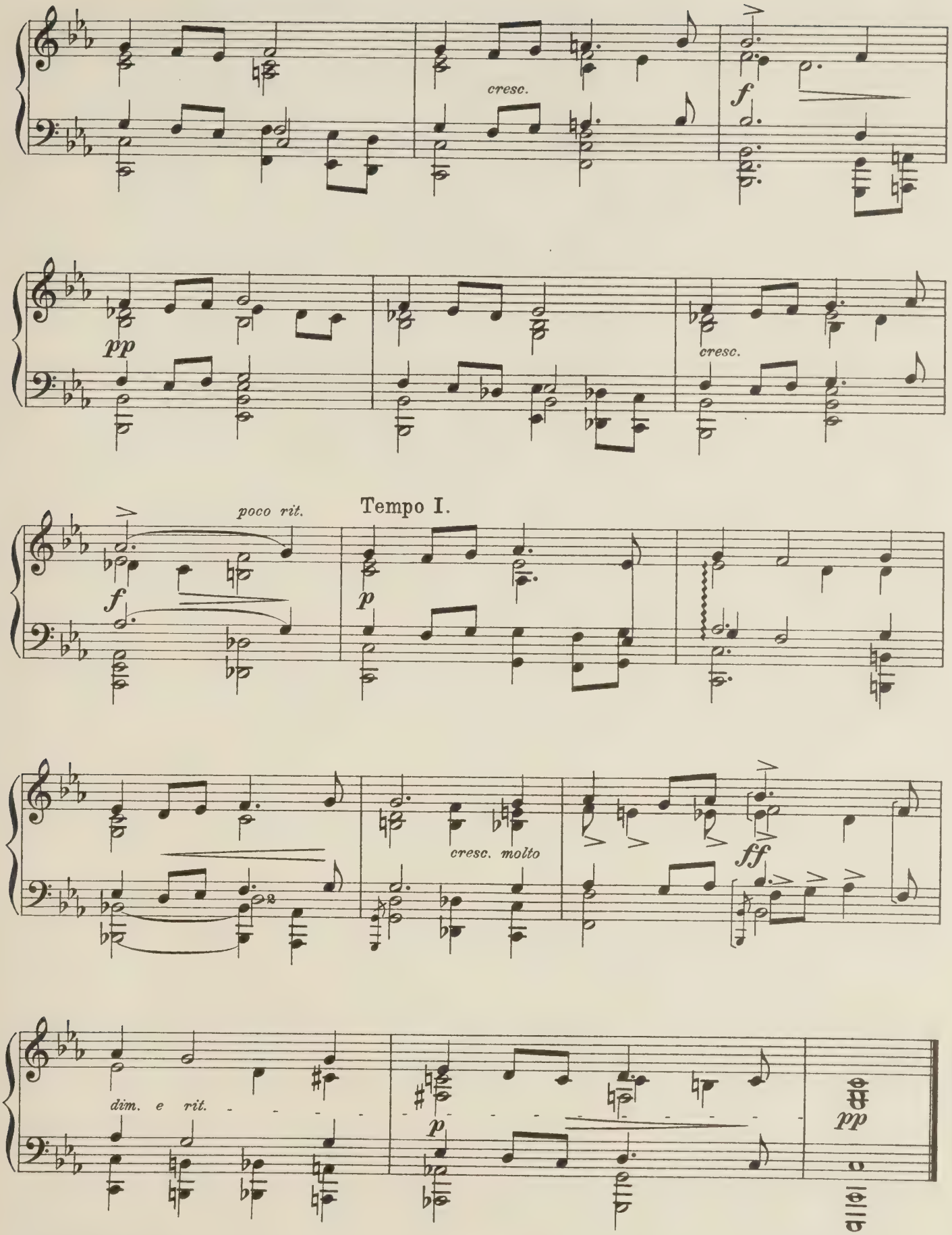

f
pp
cresc.

Tempo I.


f
dim. e rit.
pp


cresc. molto
ff


dim.
p
un poco mosso
pp


cresc.
f
pp
cresc.
poco rit.
Tempo I.
f
p
cresc. molto
ff
dim. e rit.
p
pp

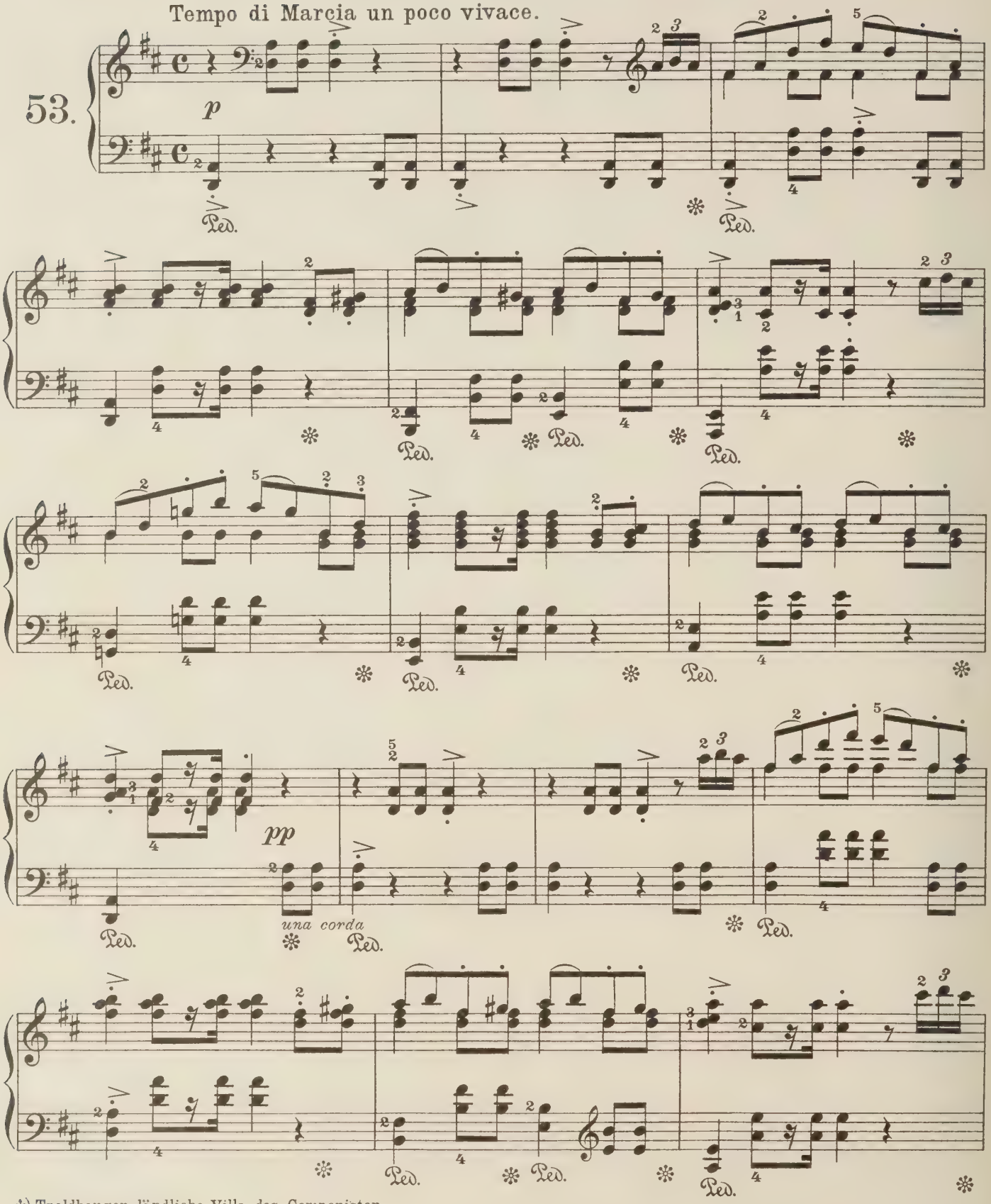
Hochzeitstag auf Troldhaugen.†)

Jour de noces. — Wedding-day.

Bryllupsdag på Troldhaugen.

Tempo di Marcia un poco vivace.

53.



†) Troldhaugen, ländliche Villa des Componisten.

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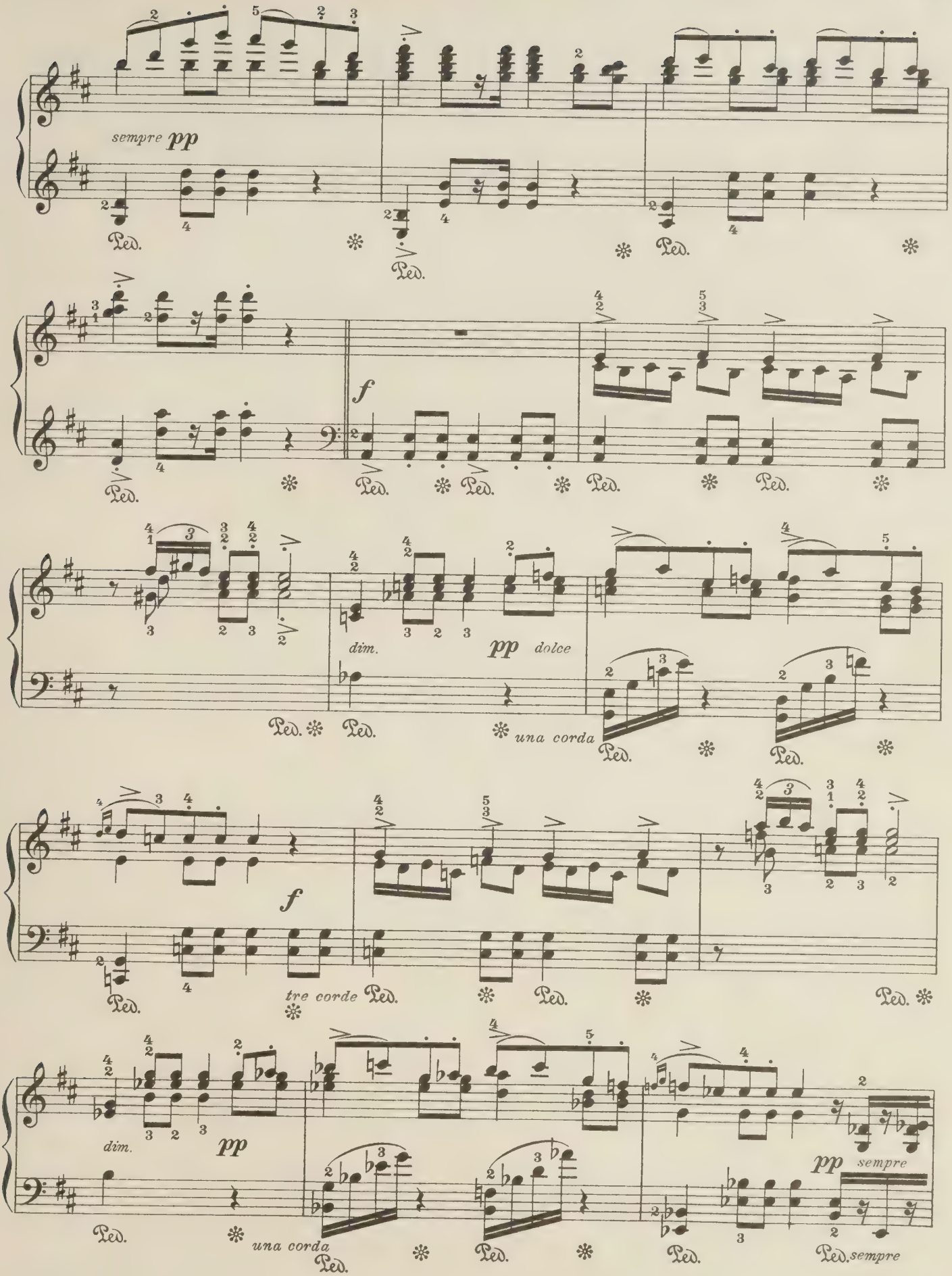
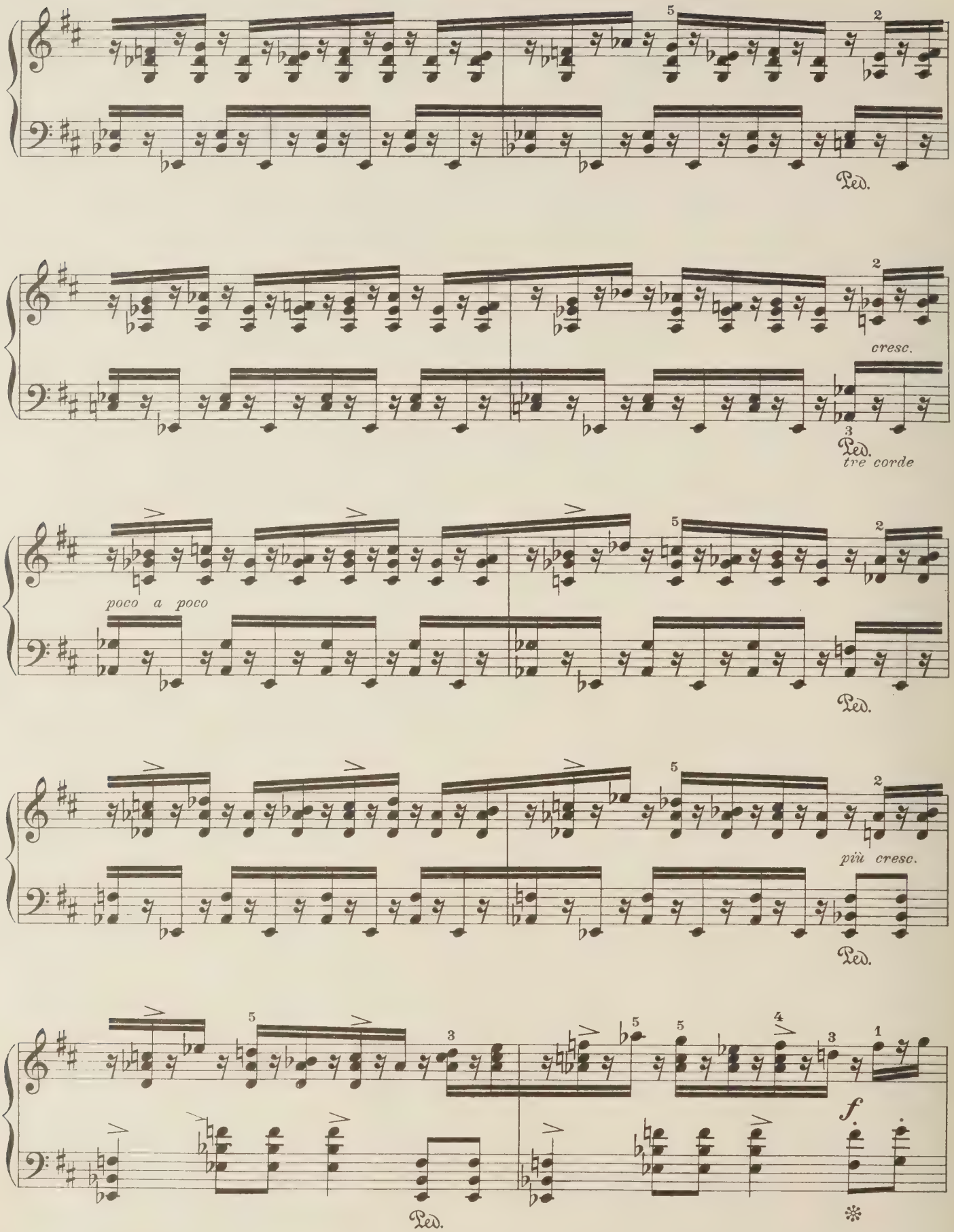
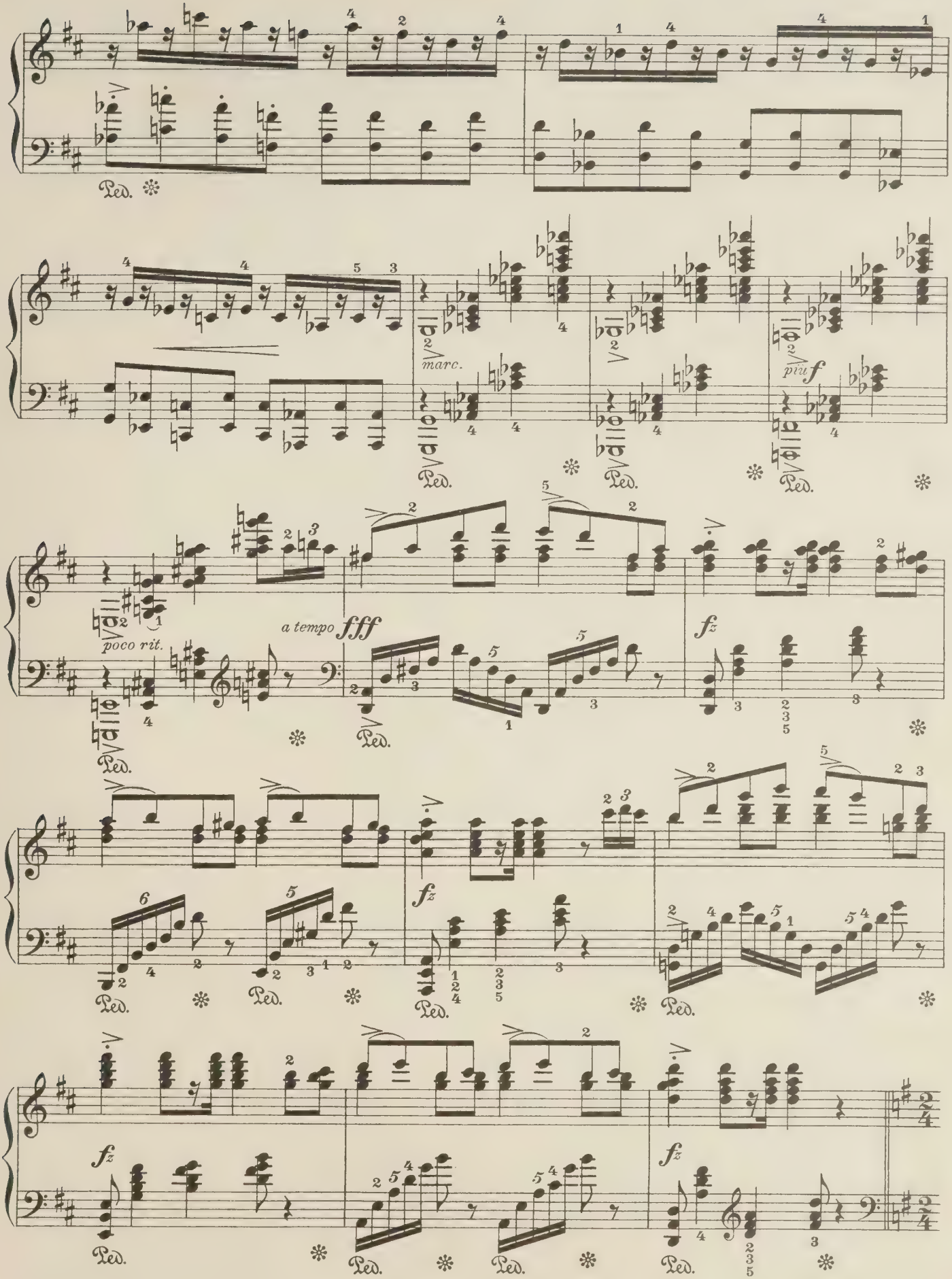
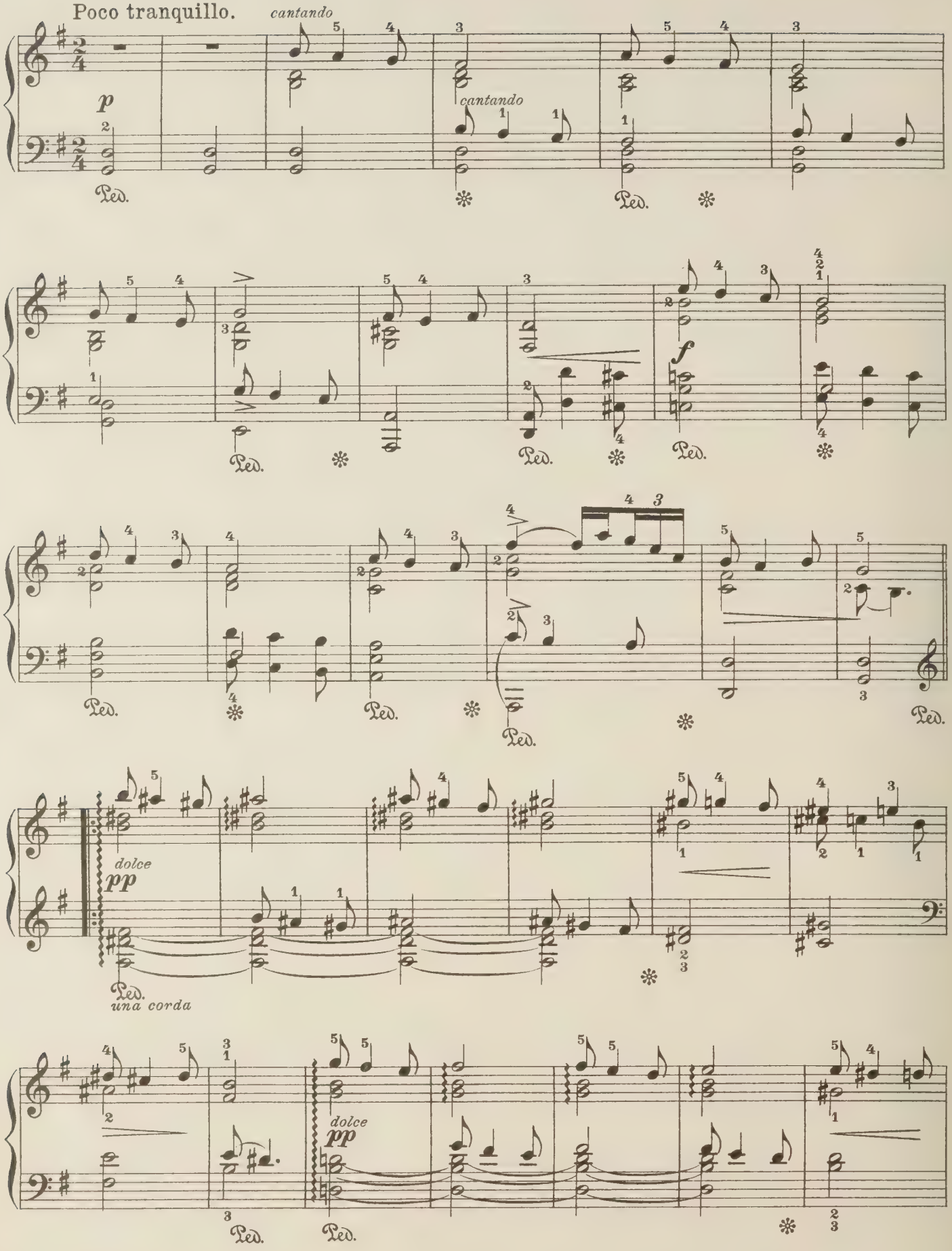
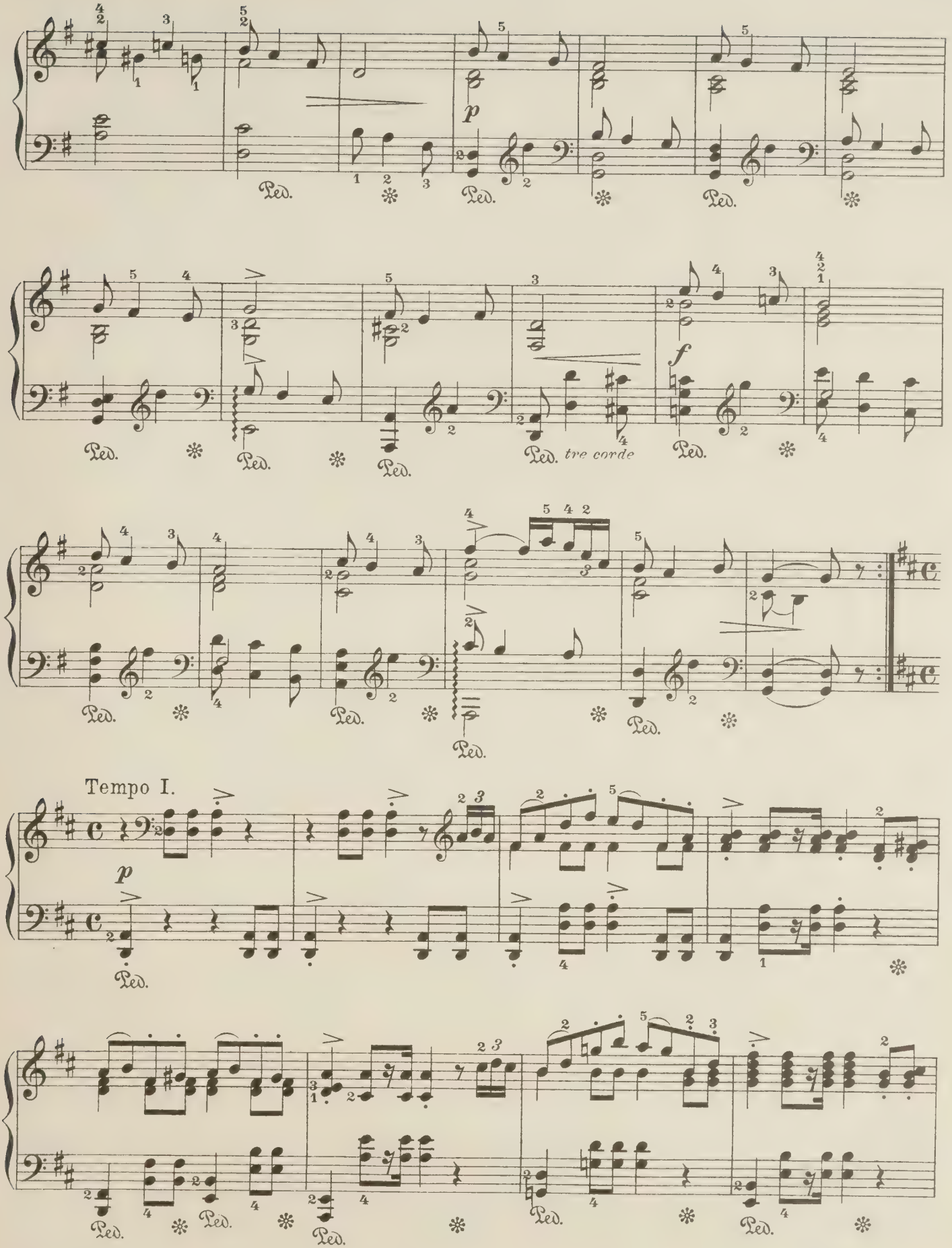
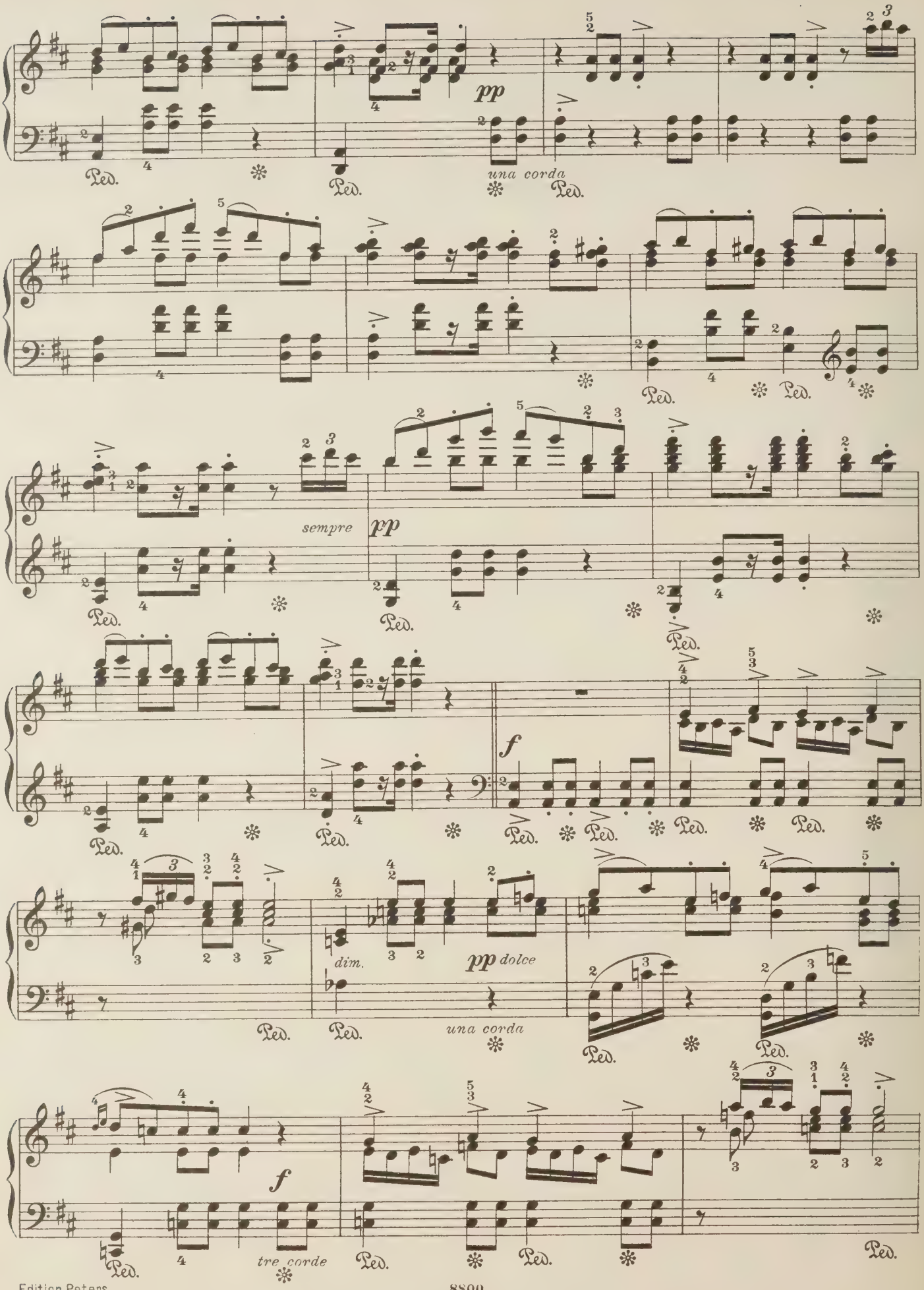

sempre pp
Ped.
f
dim.
pp dolce
una corda
tre corde
sempre

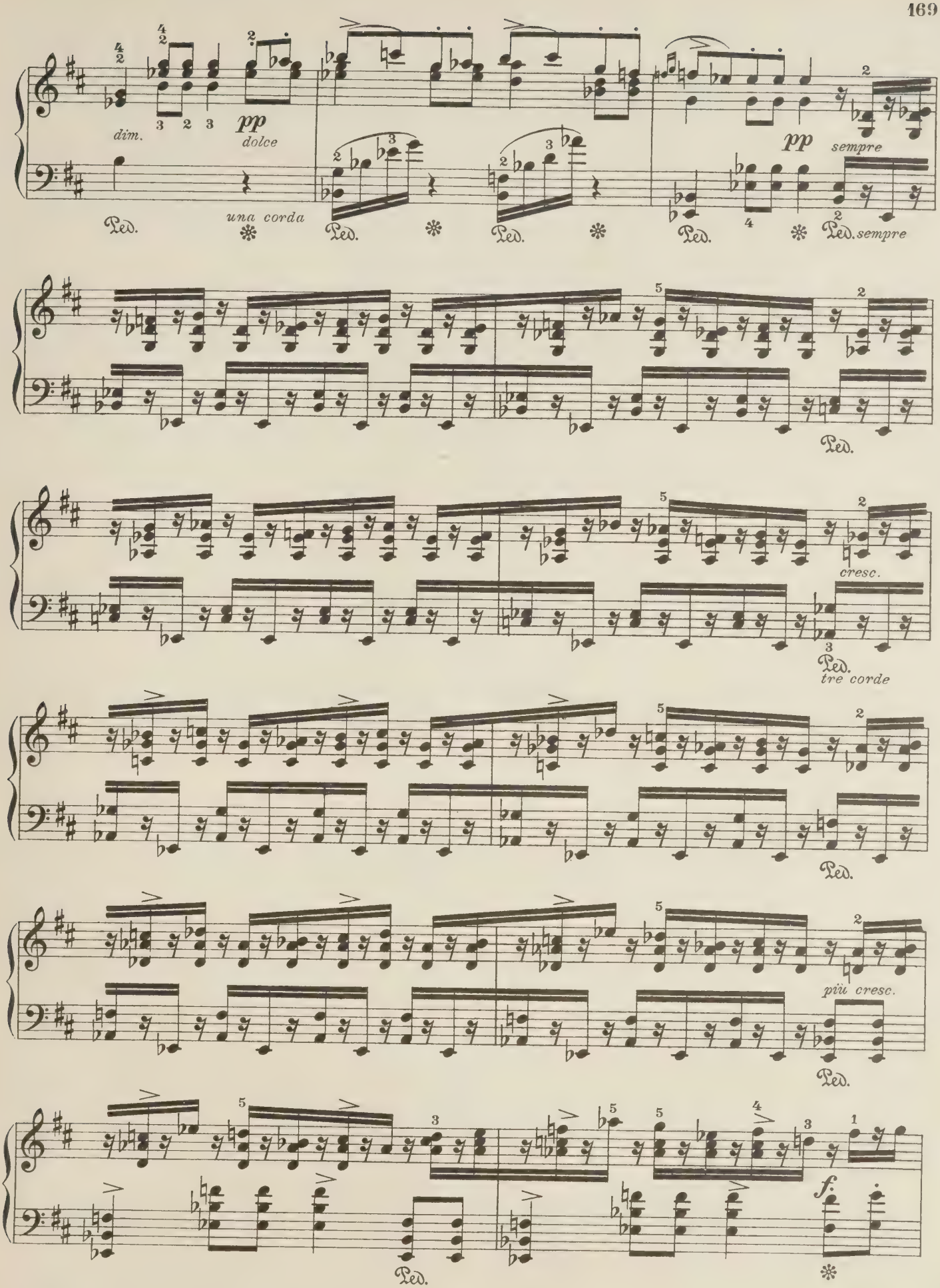

Ped.
cresc.
Ped.
tre corde
poco a poco
Ped.
più cresc.
Ped.
f
Ped.

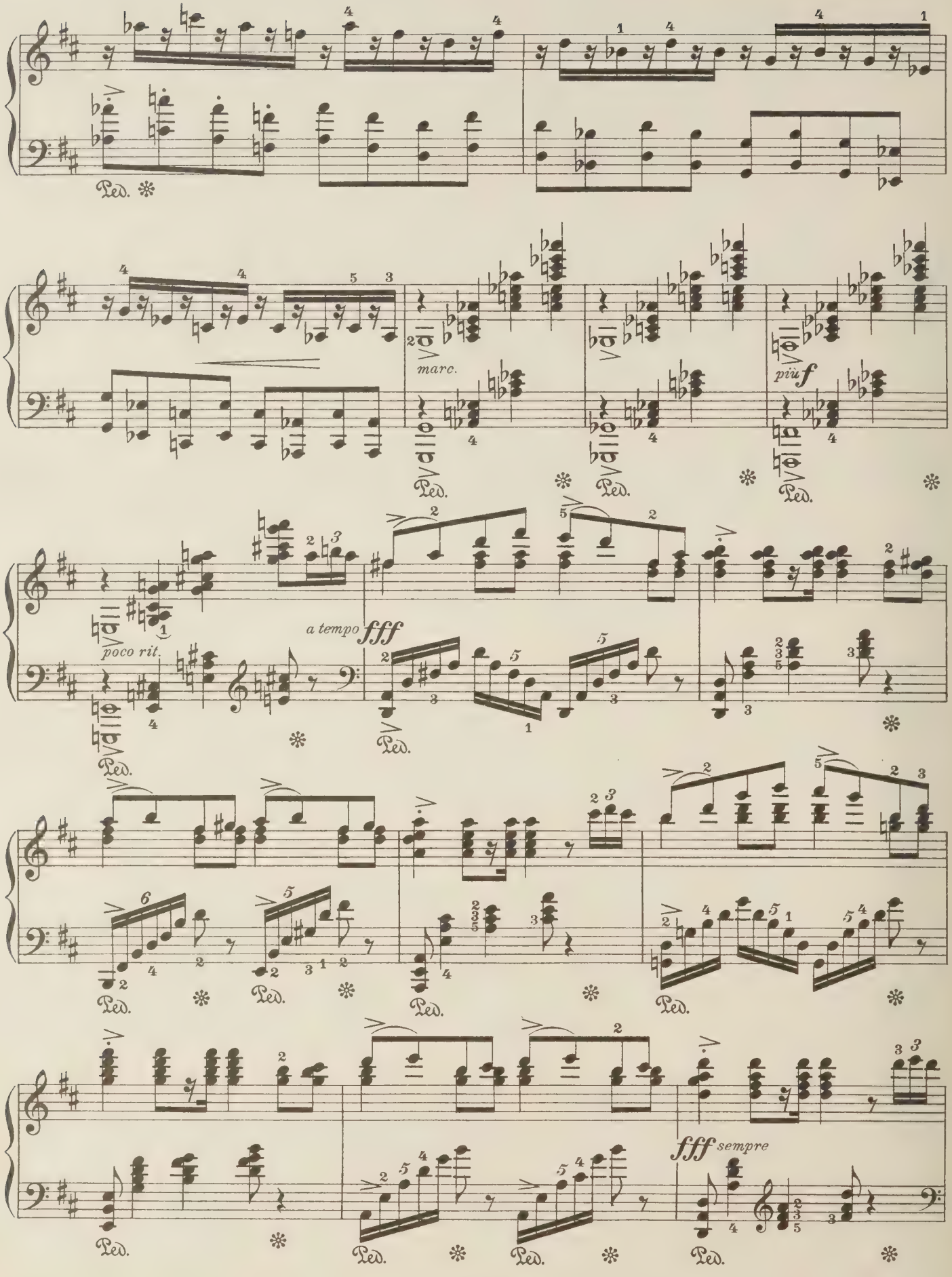

Ped.
marc.
piu f
poco rit.
a tempo fff
fz

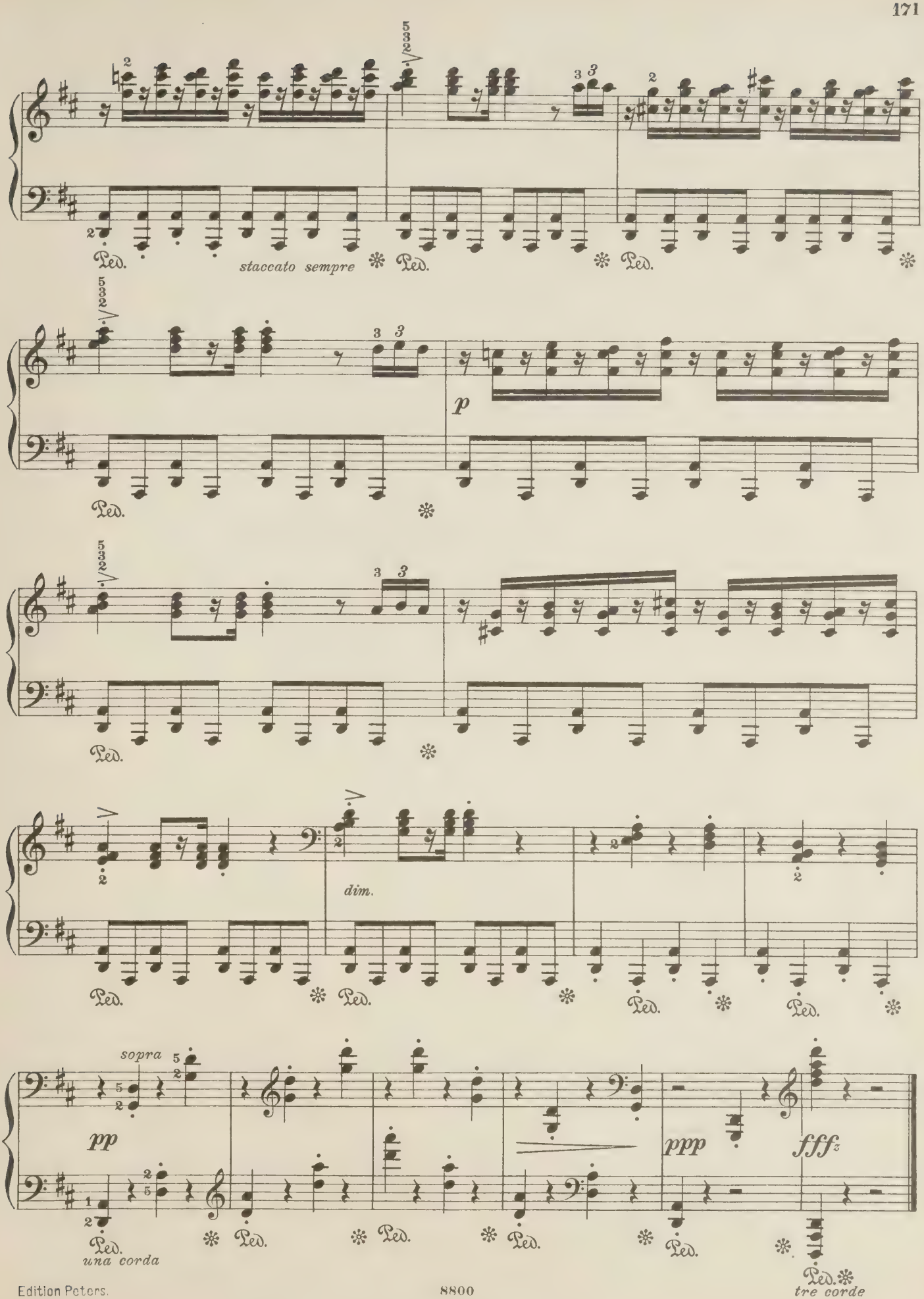

Poco tranquillo.
cantando
p
cantando
Ped.
f
dolce
pp
una corda
dolce
pp


p
Ped.
f
tre corde
Tempo I.


pp
una corda
sempre
pp
f
dim.
pp dolce
una corda
f
tre corde
Ped.


dim.
pp
dolce
una corda
pp
sempre
Ped.
sempre
cresc.
tre corde
più cresc.
f.


Ped.
marc.
più f
poco rit.
a tempo fff
fff sempre


staccato sempre
p
dim.
sopra
pp
una corda
ppp
fffz
tre corde

Matrosenlied.

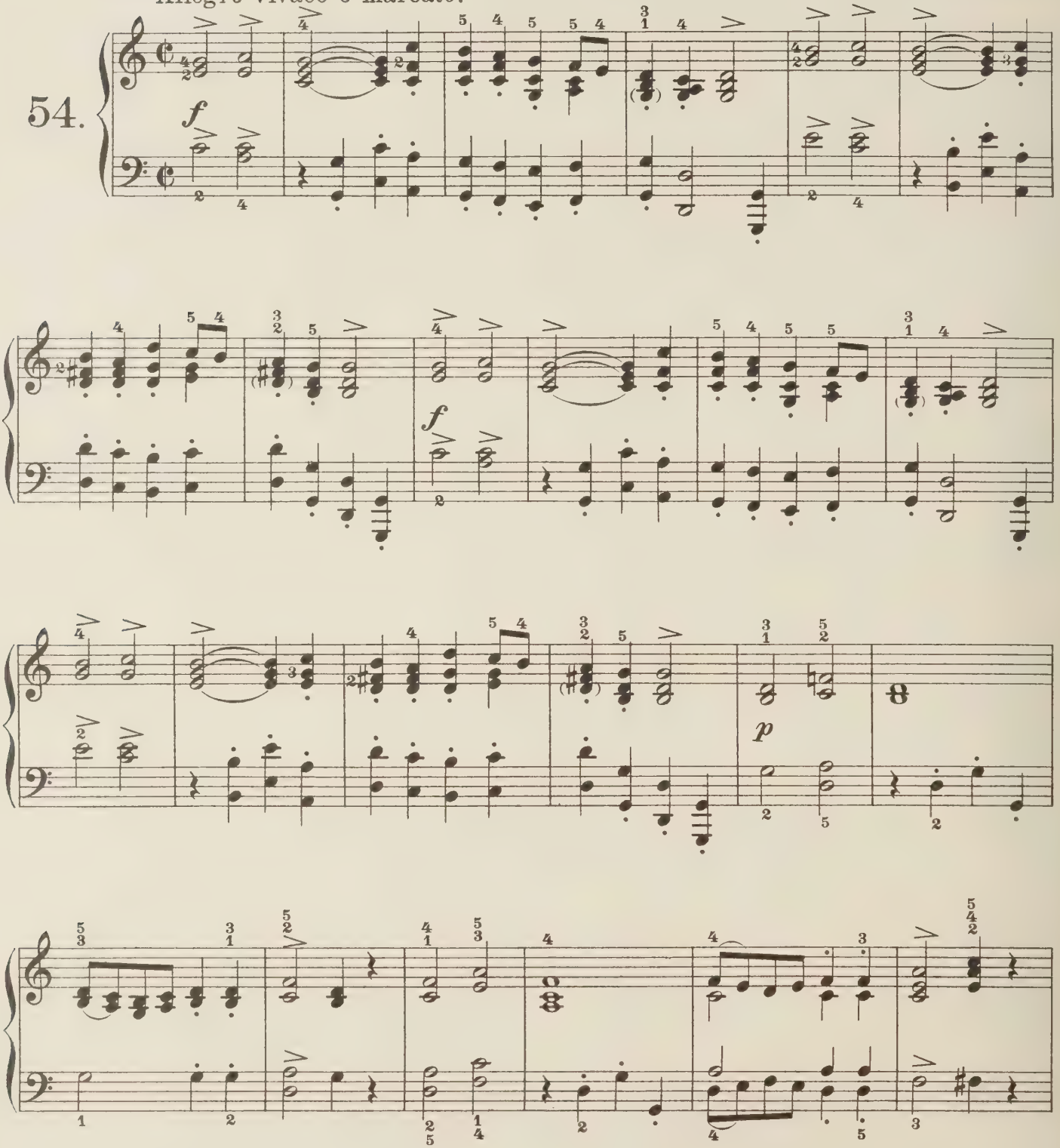
Chant des matelots. — Sailor's Song.

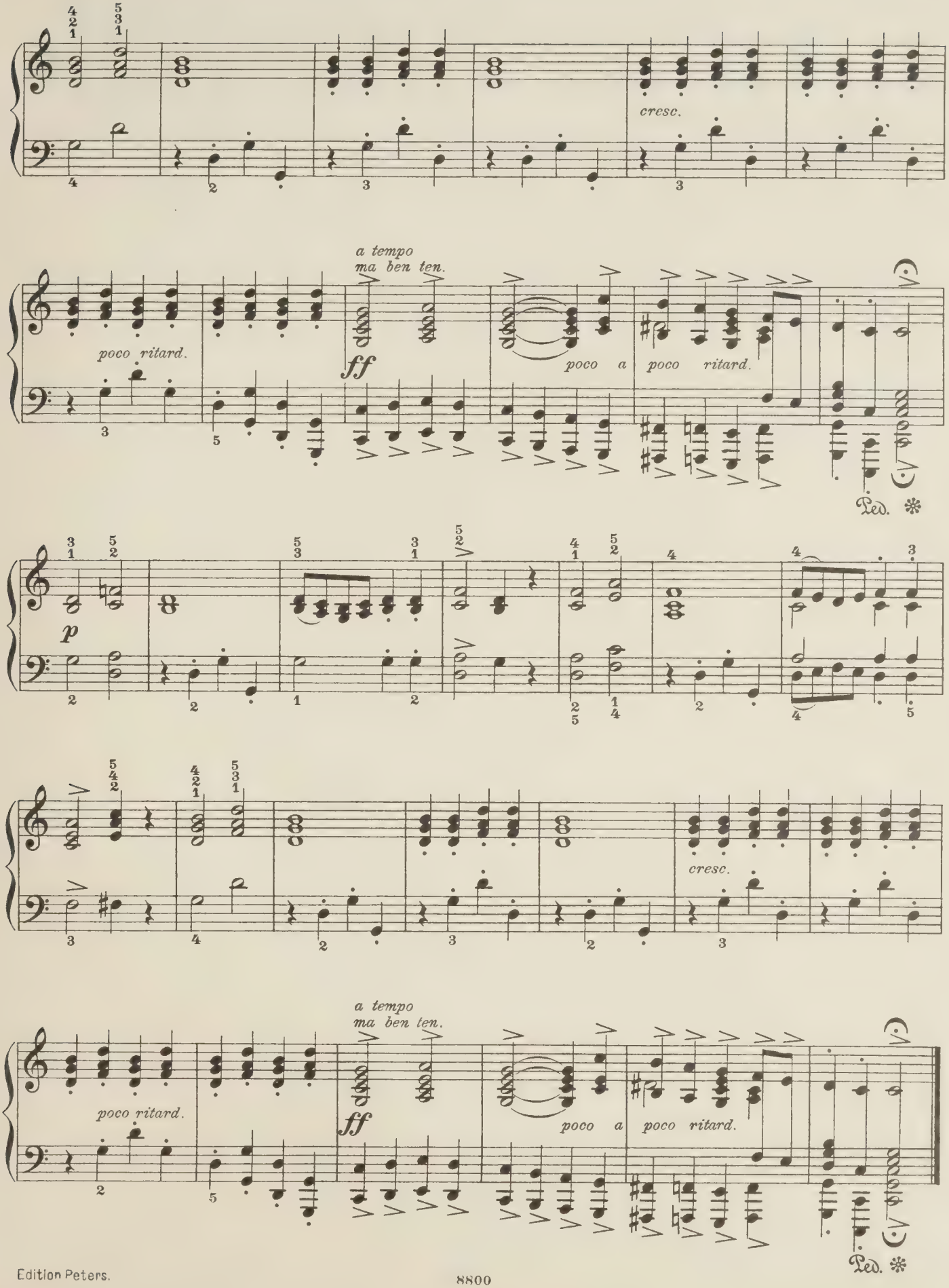
Matrosernes Opsang.

Opus 68.
(№ 54-59.)

Allegro vivace e marcato.

54.



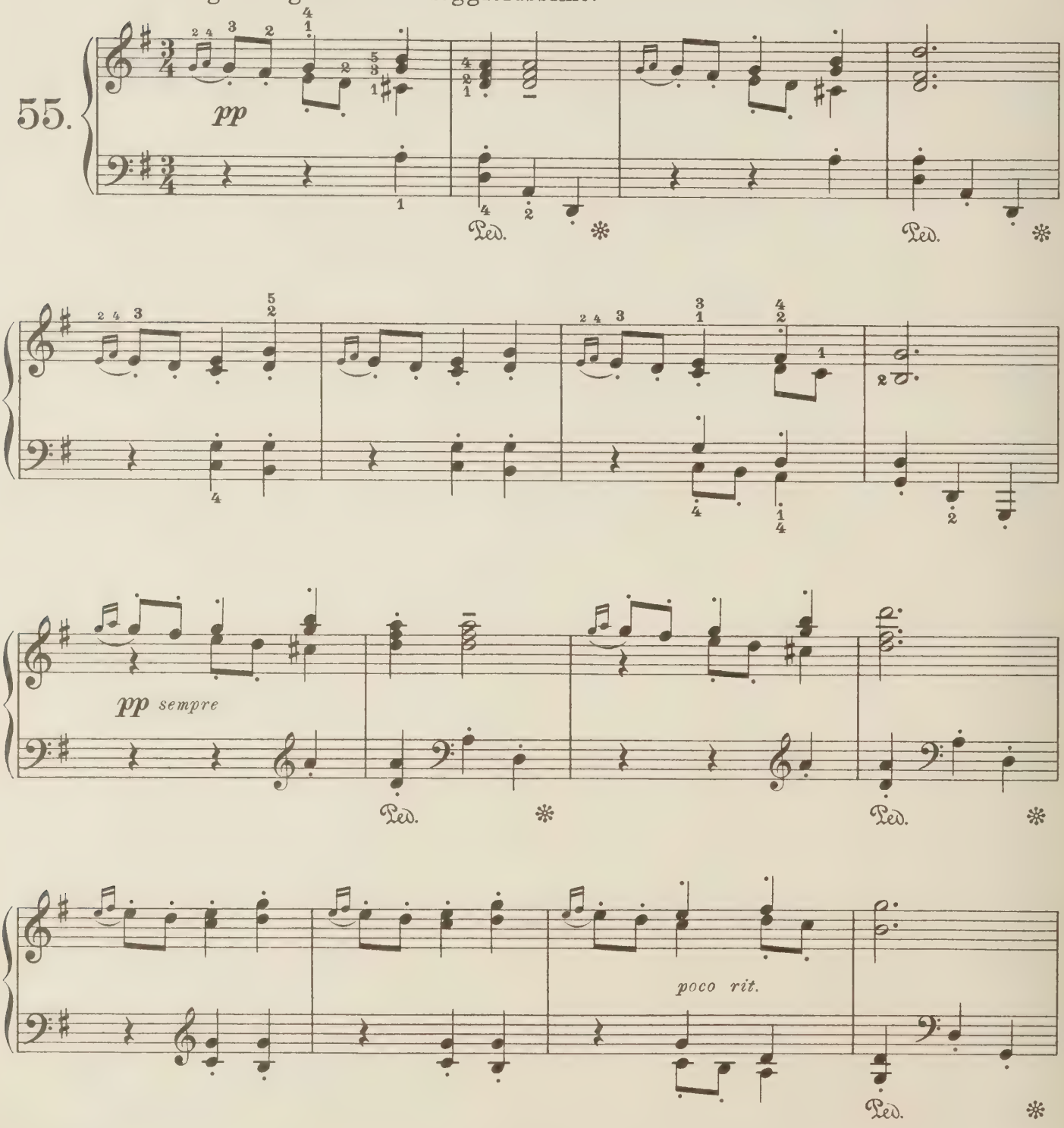

cresc.
a tempo
ma ben ten.
poco ritard.
ff
poco a poco ritard.
Ped.
p
cresc.
a tempo
ma ben ten.
poco ritard.
ff
poco a poco ritard.
Ped.

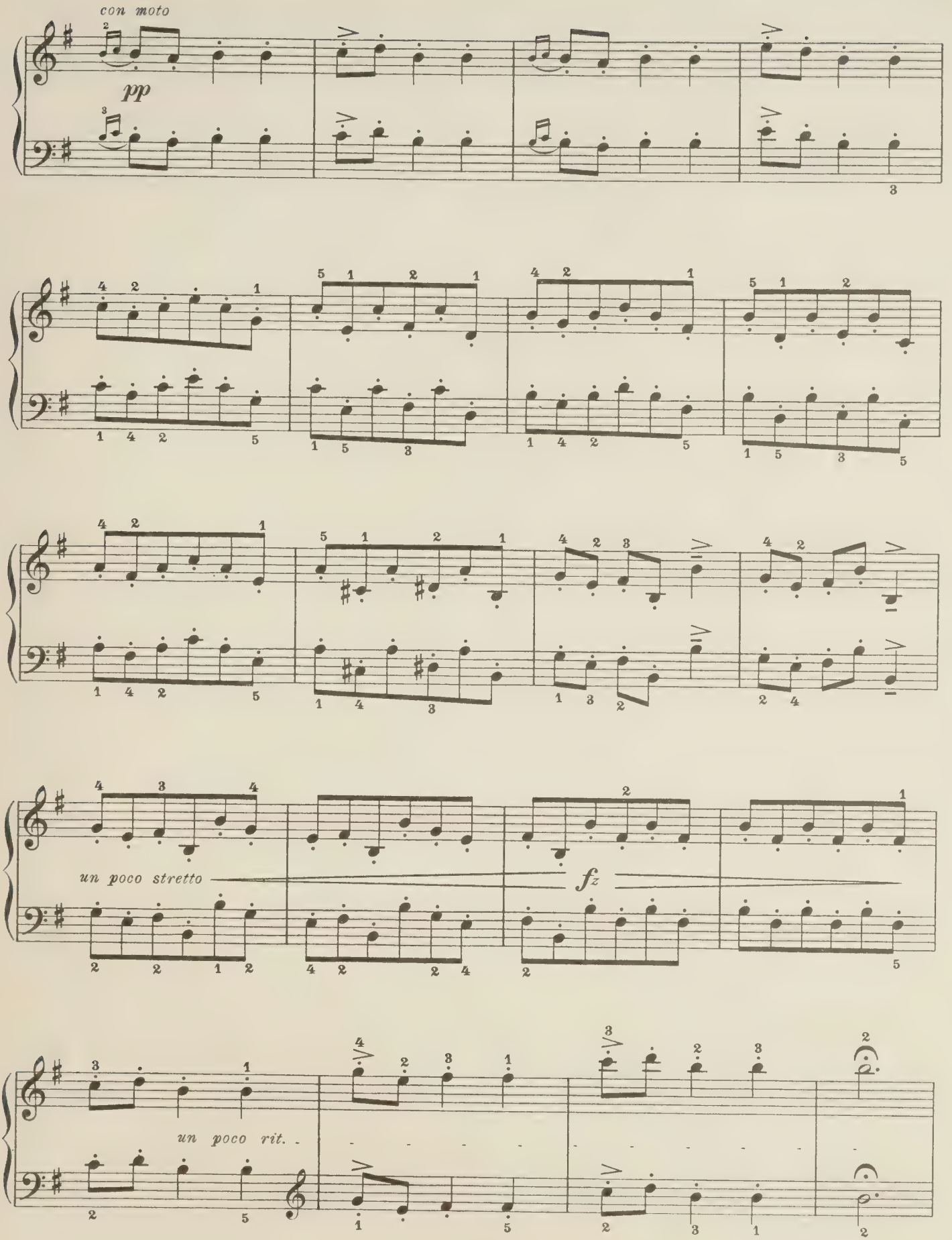
Großmutters Menuett.

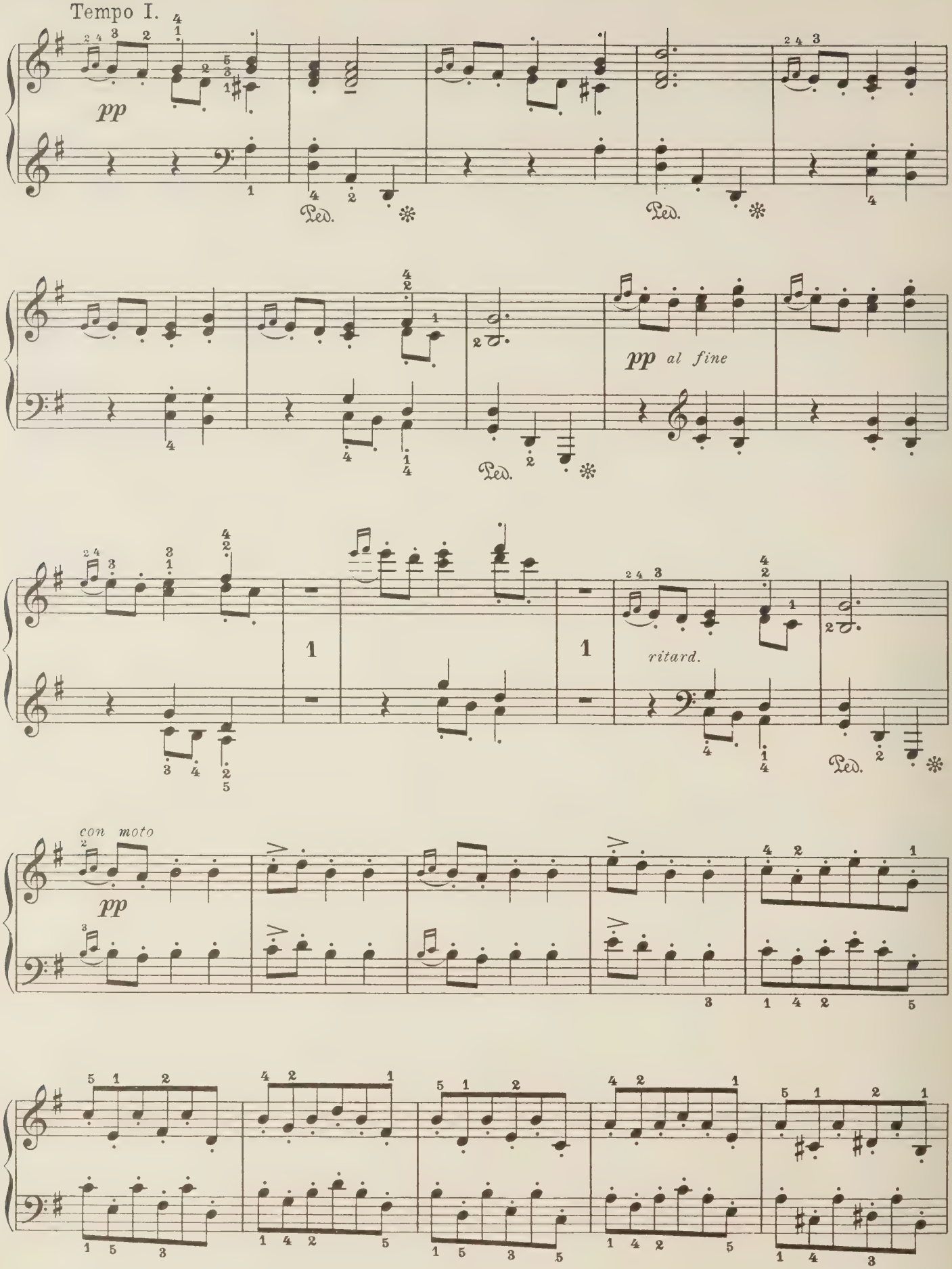
Menuet de la grand' mère. — Grandmother's Minuet.
Bedstemors Menuet.

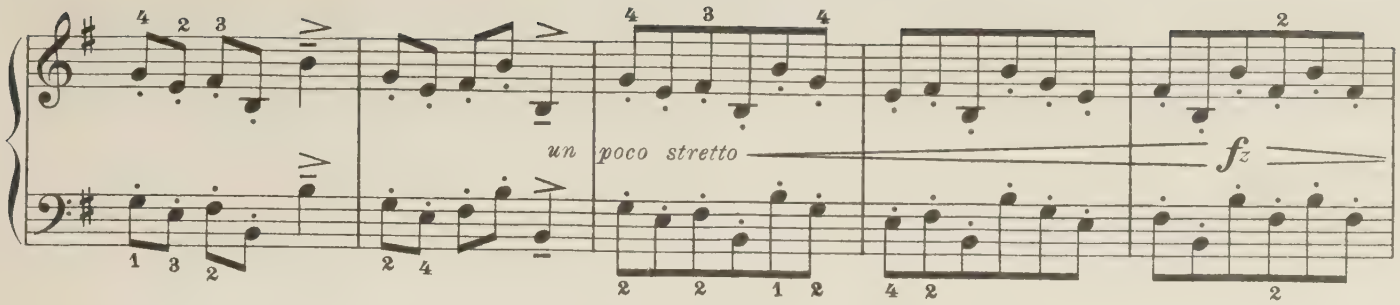
Allegretto grazioso e leggierissimo.

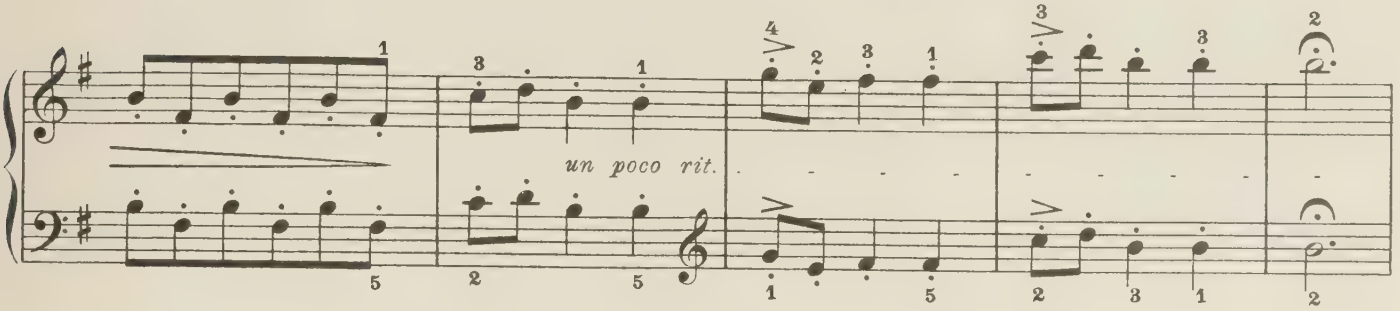
55.



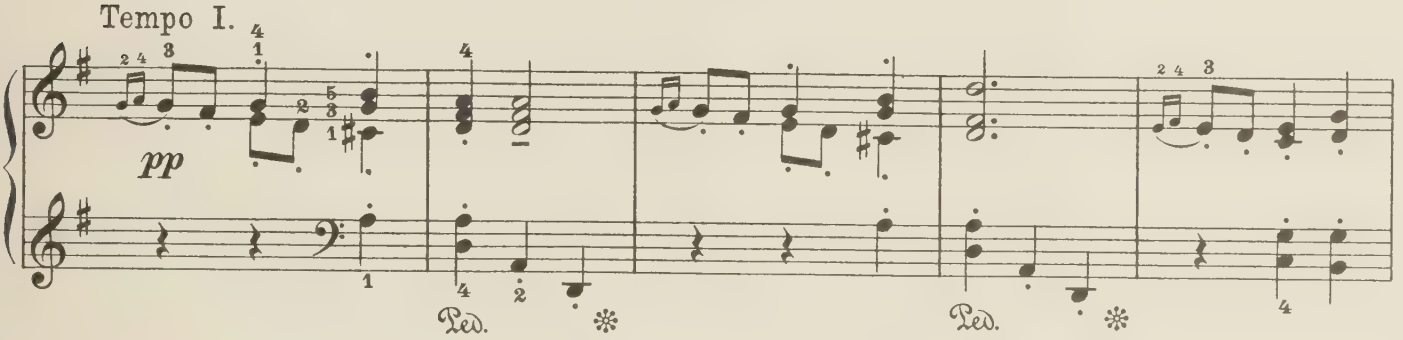

con moto
pp
un poco stretto
fz
un poco rit.

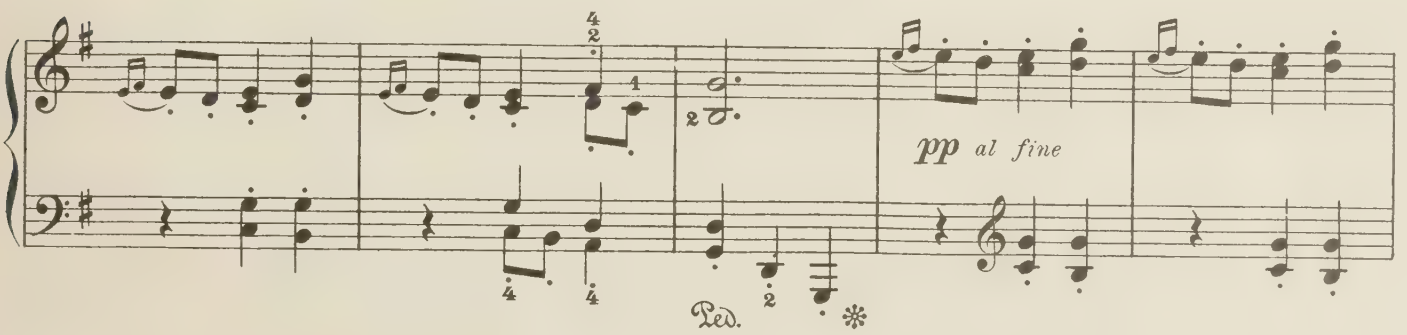

Tempo I.
pp
Ped.
Ped.
pp al fine
Ped.
ritard.
Ped.
con moto
pp

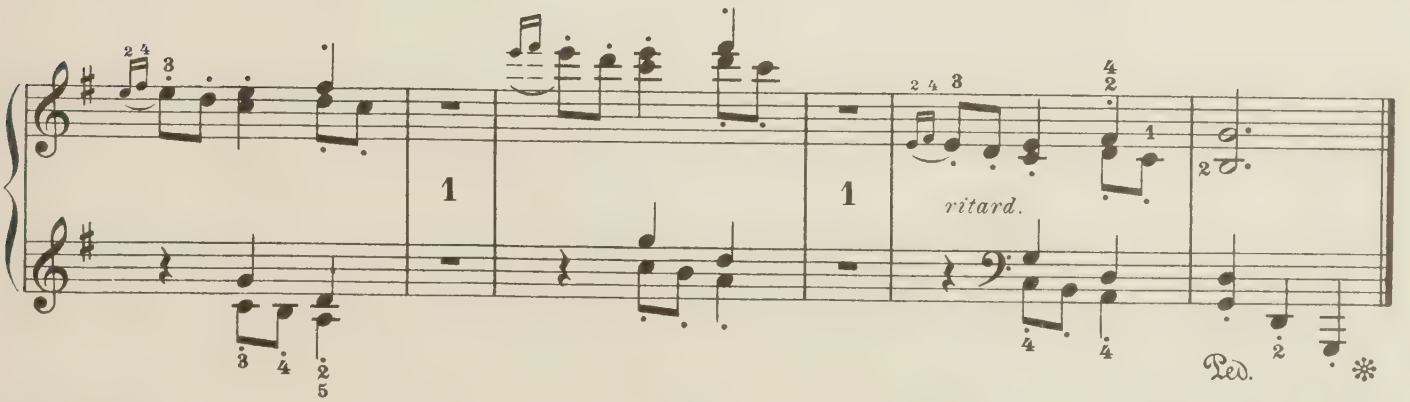

un poco stretto
fz


un poco rit.

Tempo I.


pp
Ped.
Ped.

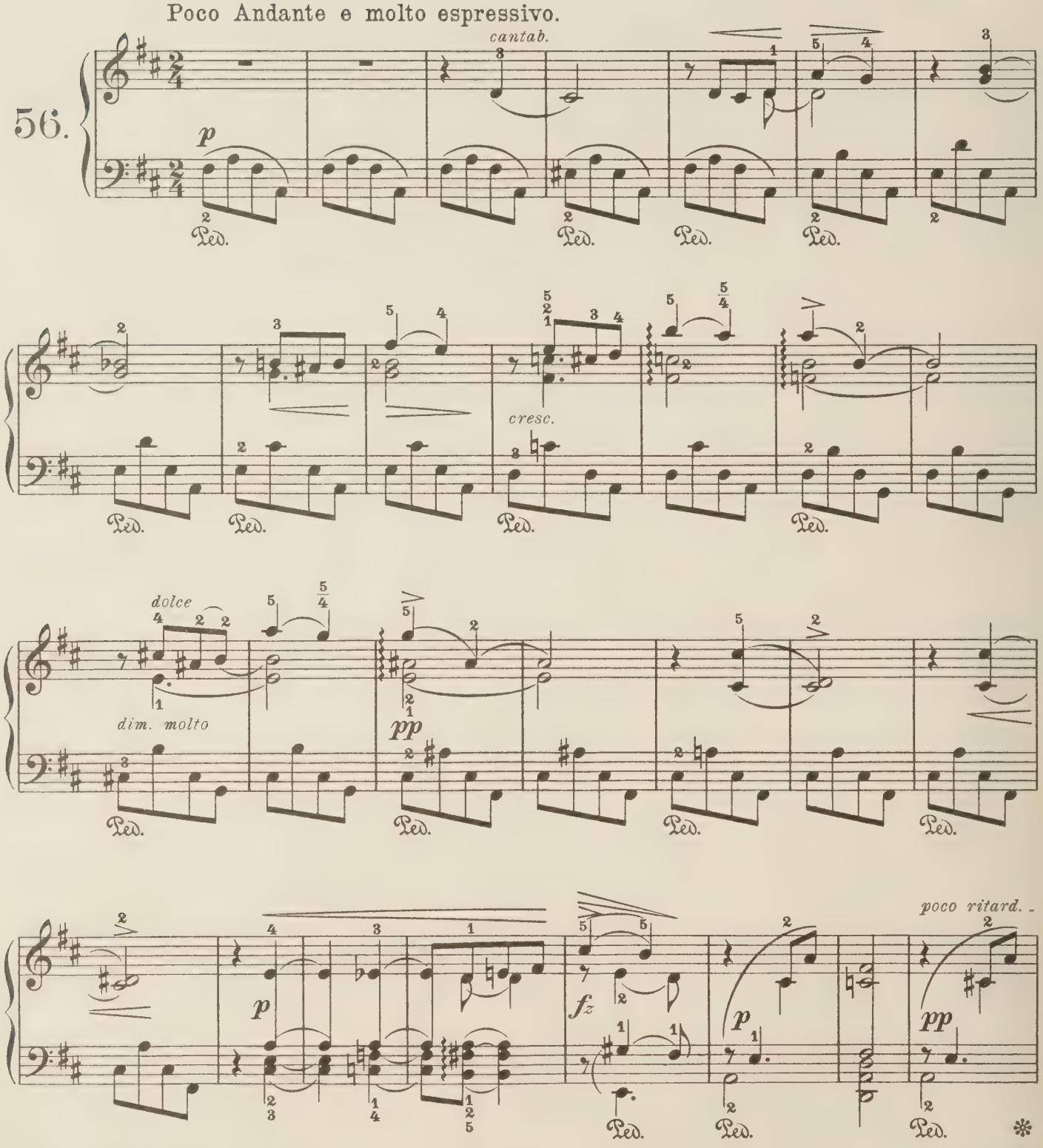

pp al fine
Ped.

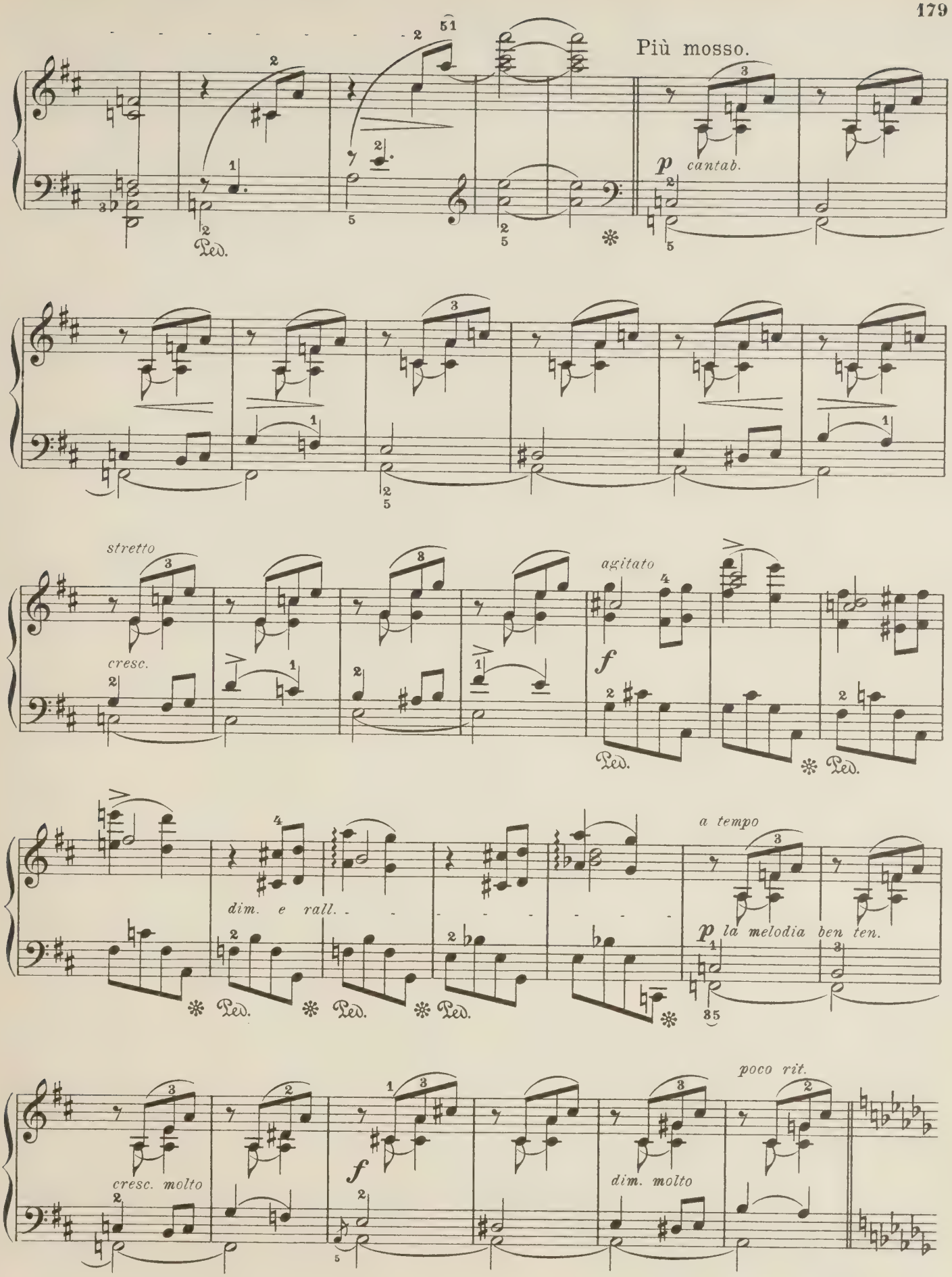

1
1
ritard.
Ped.

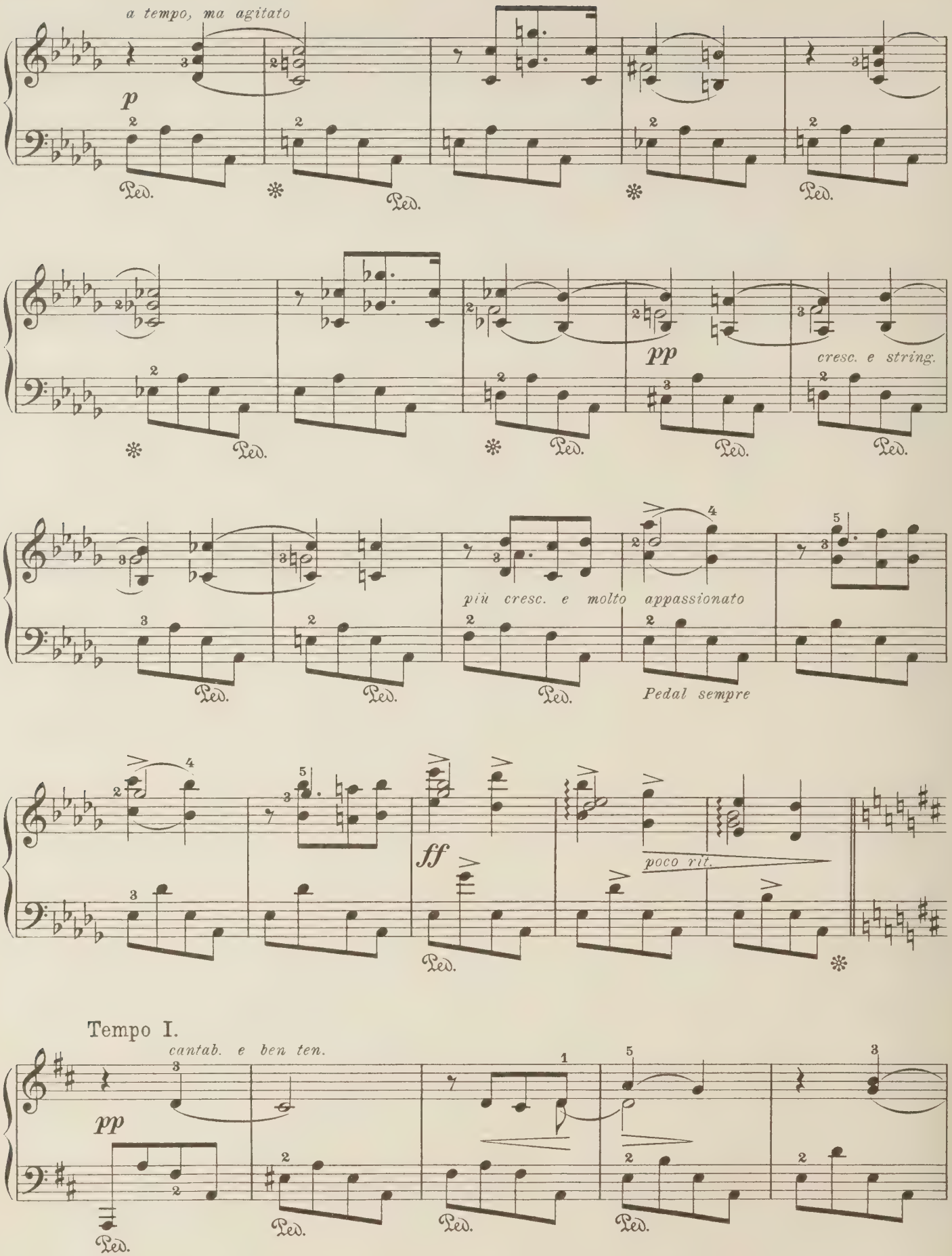
Zu deinen Füßen.

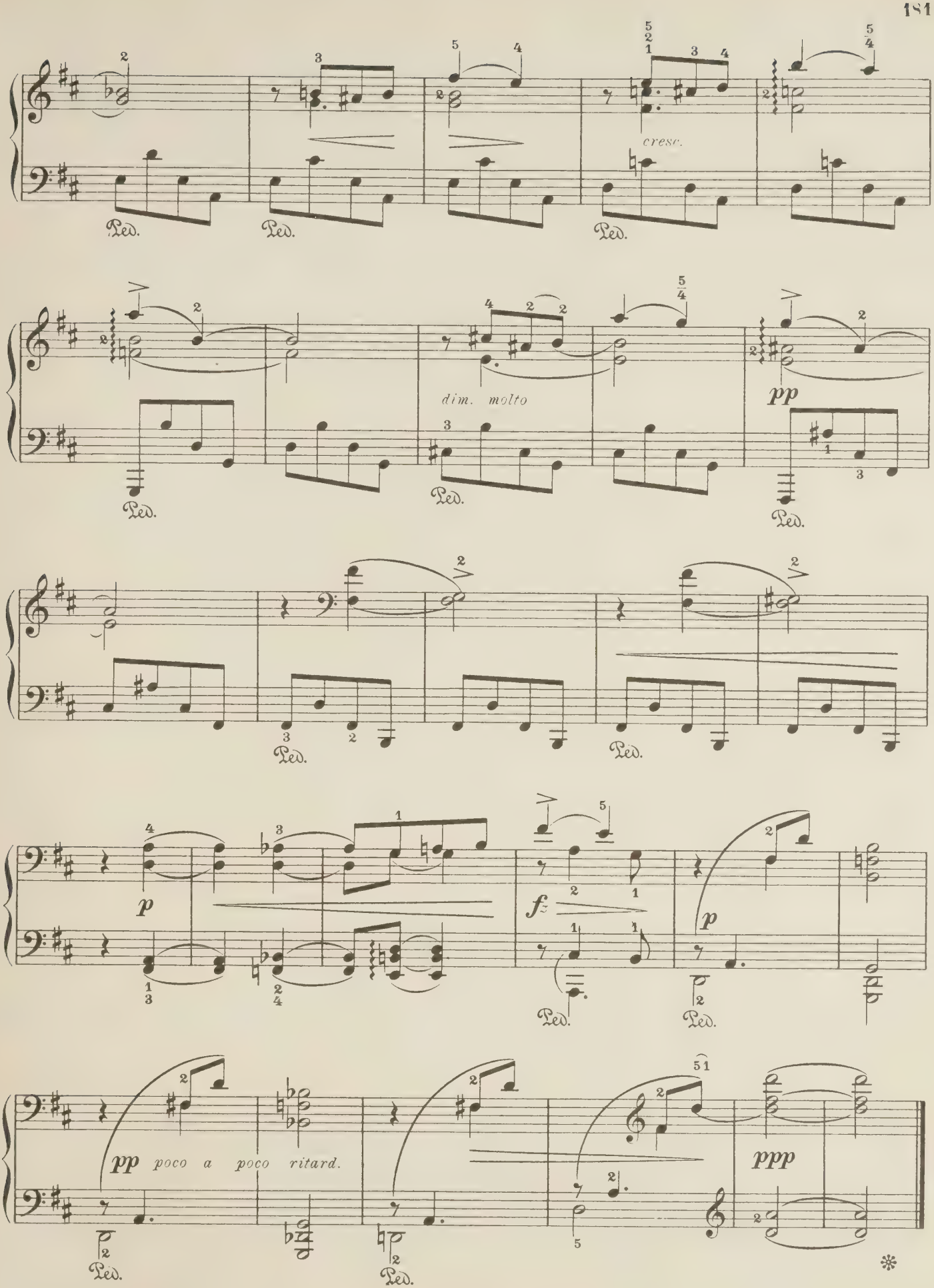
A tes pieds. — At your feet.

For dine Födder.




Più mosso.
p cantab.
Ped.
stretto
cresc.
agitato
f
Ped.
dim. e rall.
a tempo
p la melodia ben ten.
cresc. molto
f
dim. molto
poco rit.


a tempo, ma agitato
p
Ped.
pp
cresc. e string.
più cresc. e molto appassionato
Pedal sempre
ff
poco rit.
Tempo I.
cantab. e ben ten.
pp

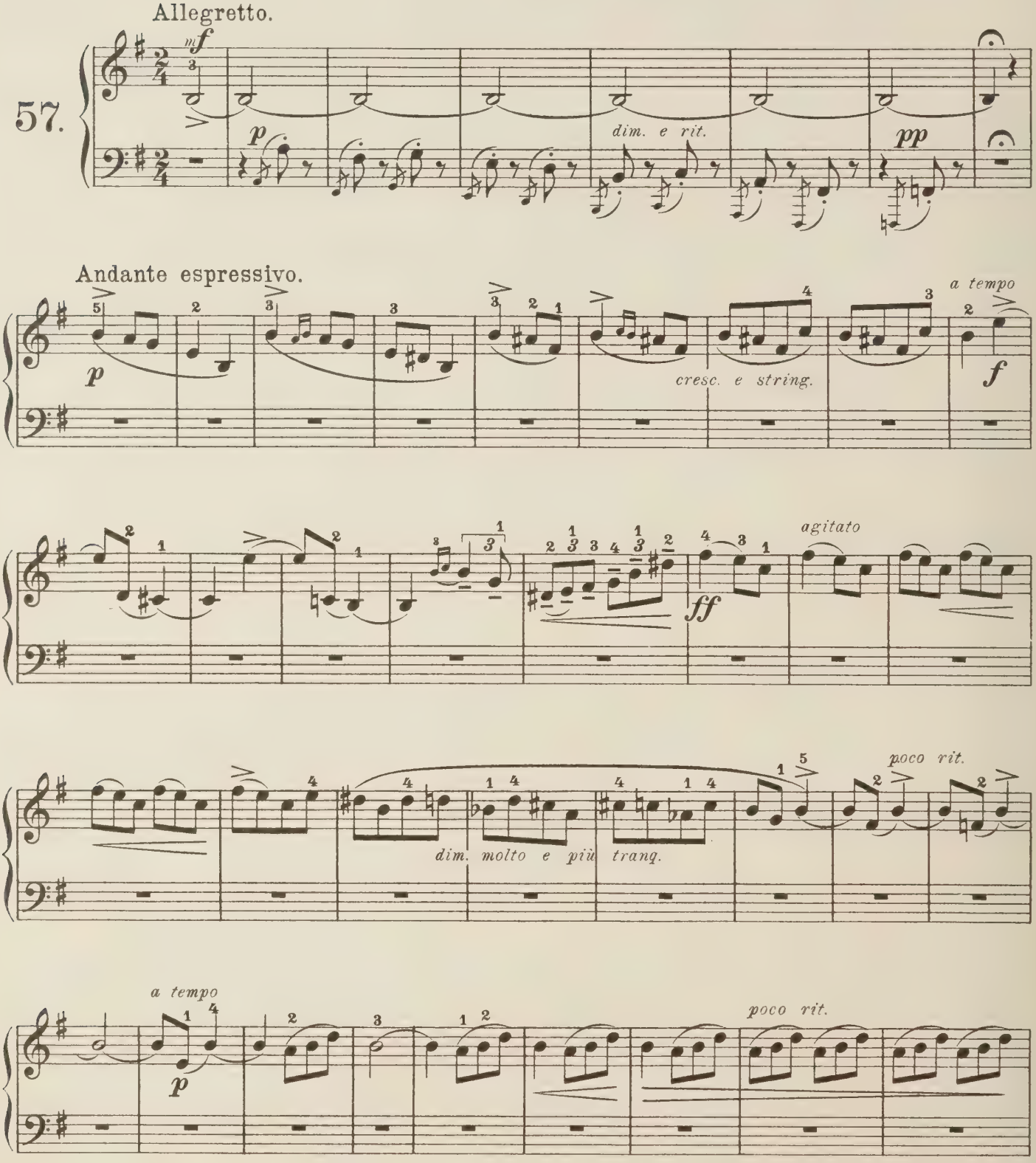

cresc.
dim. molto
pp
p
fz
p
pp poco a poco ritard.
ppp
Ped.

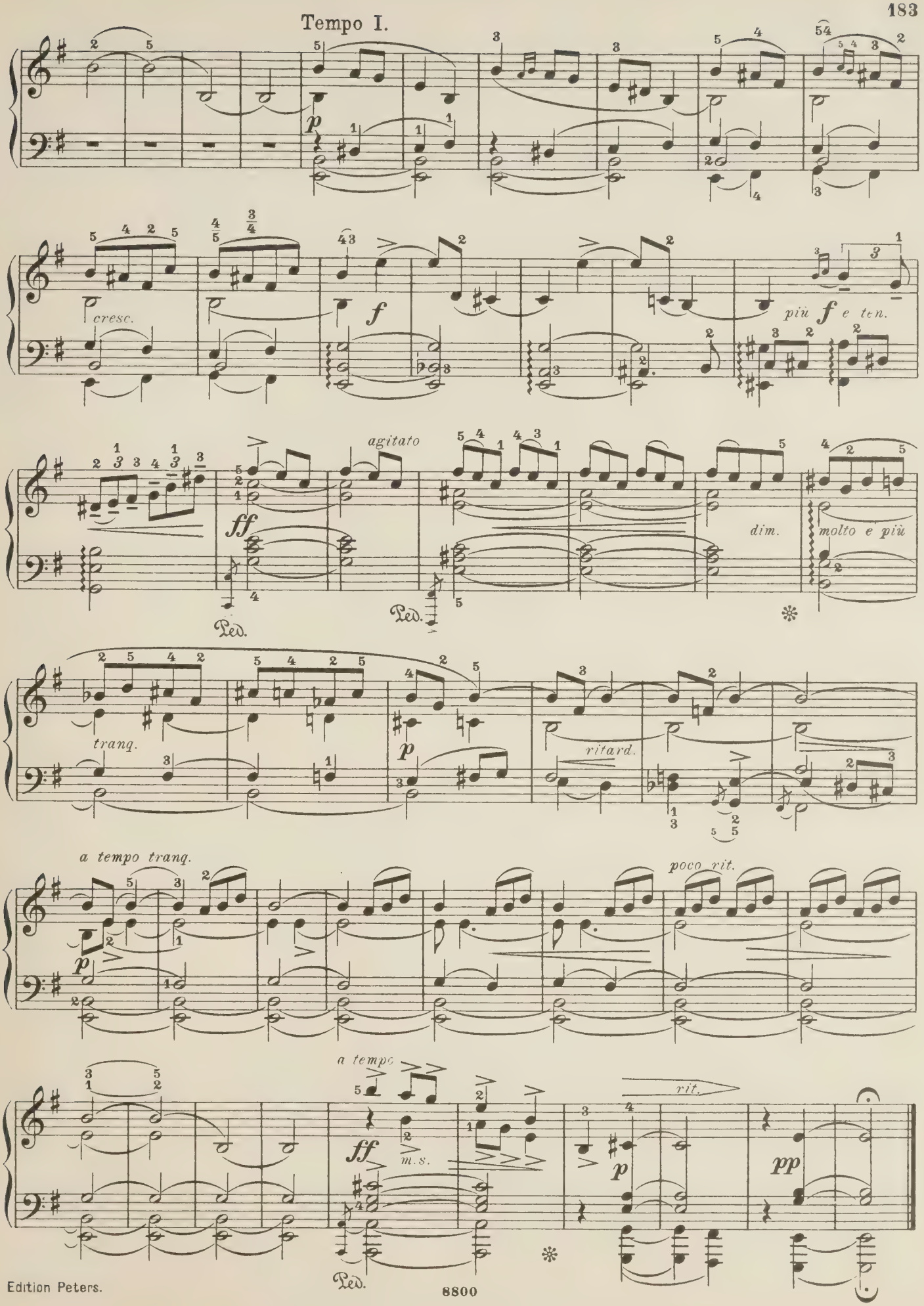
Abend im Hochgebirge.

Soir dans les montagnes. — Evening in the mountains.

Aften på Höjfeldet.

57.



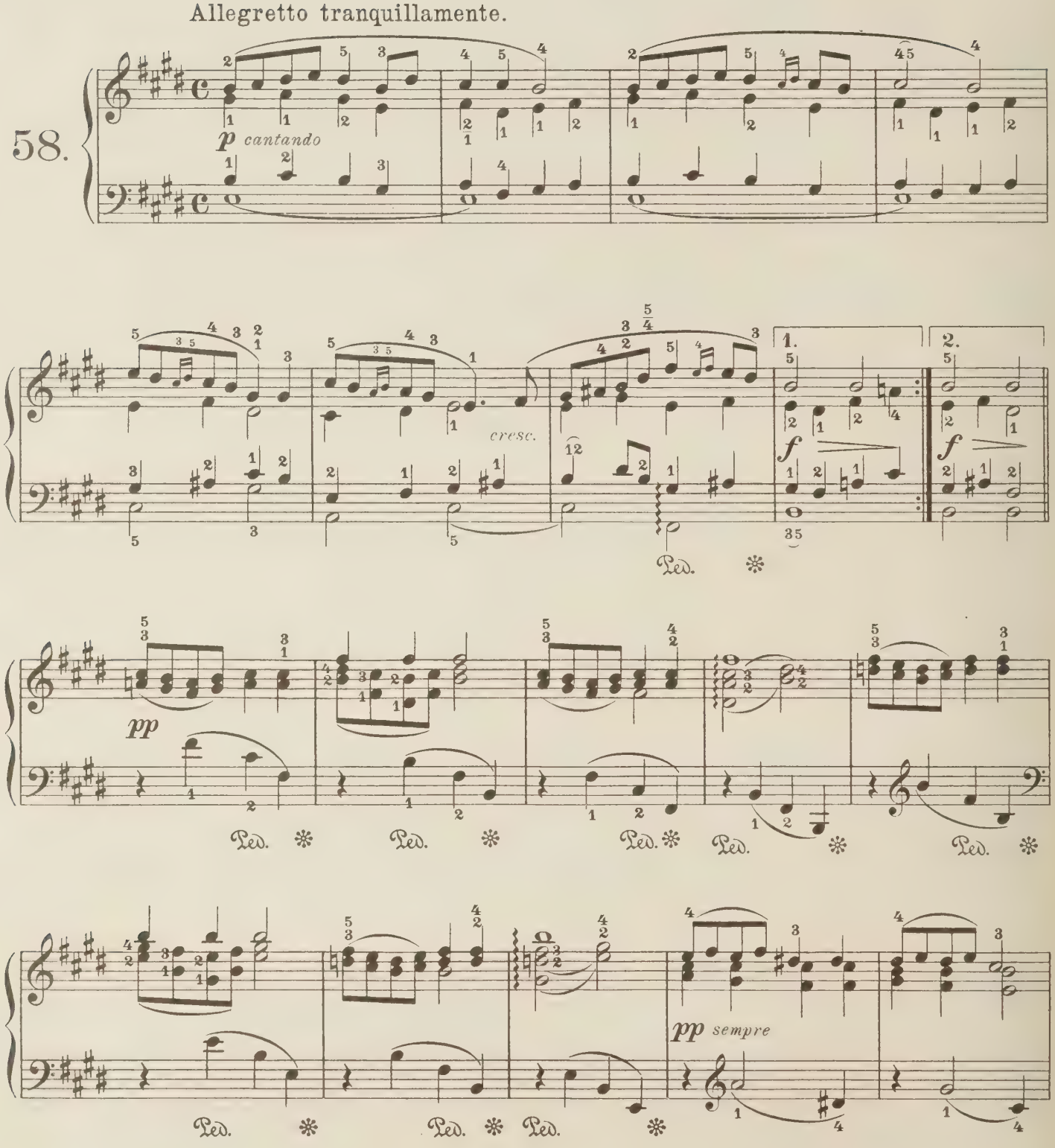

Tempo I.
p
cresc.
f
più f e ten.
agitato
ff
Ped.
dim.
molto e più
tranq.
p
ritard.
a tempo tranq.
poco rit.
a tempo
ff
m.s.
rit.
p
pp

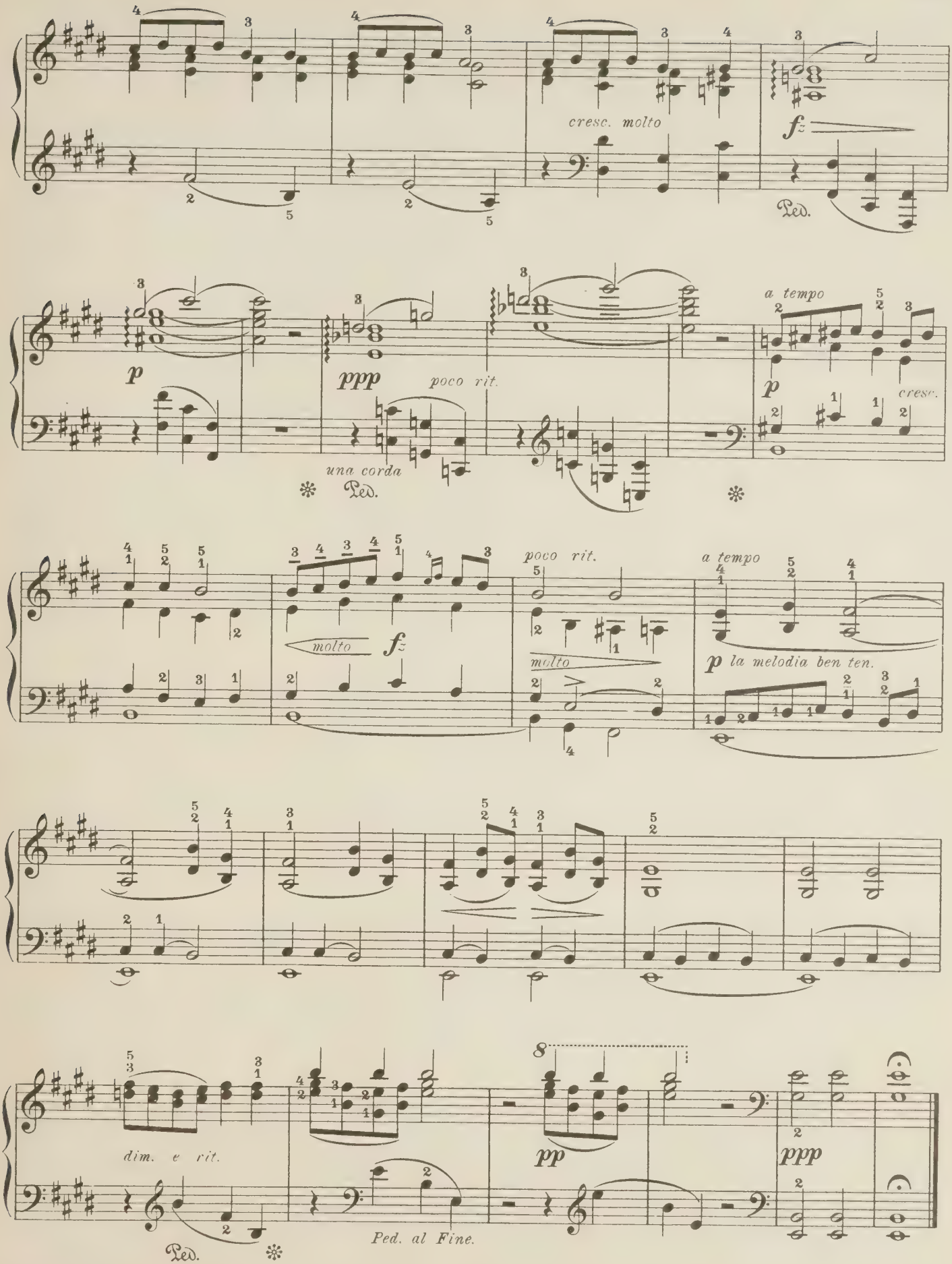
An der Wiege.

Au berceau. — At the cradle.

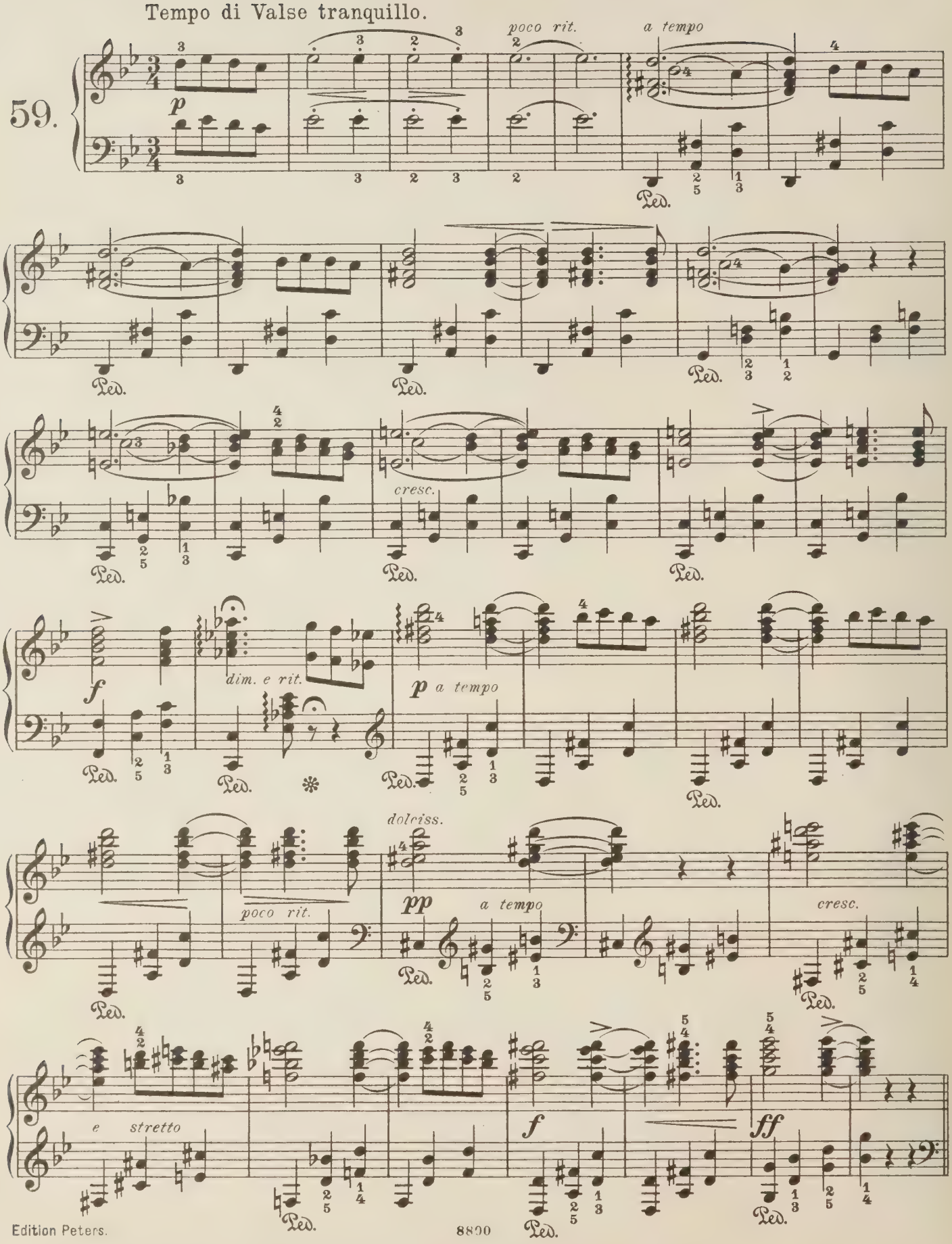
Bådnlåt.

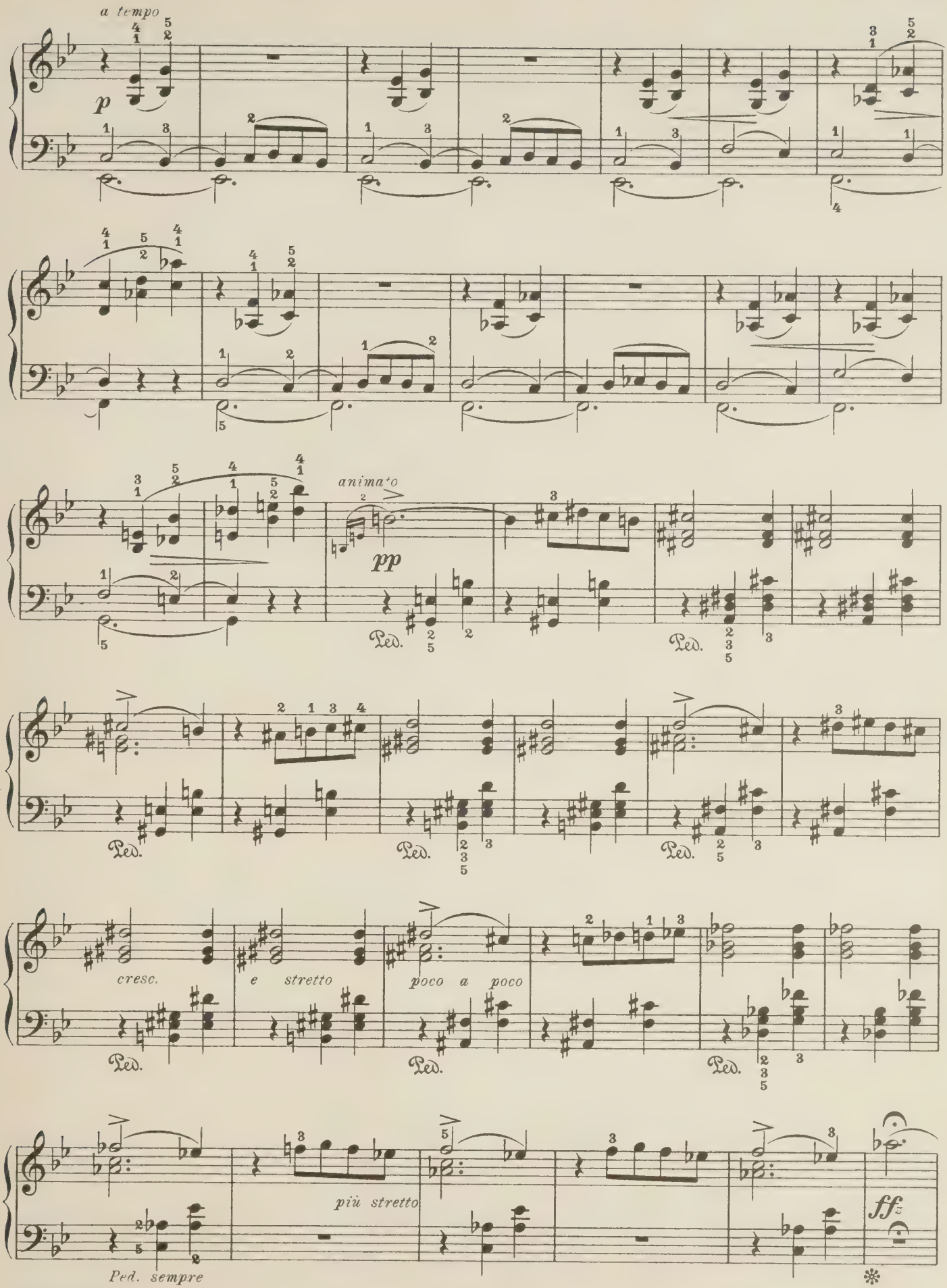
58.

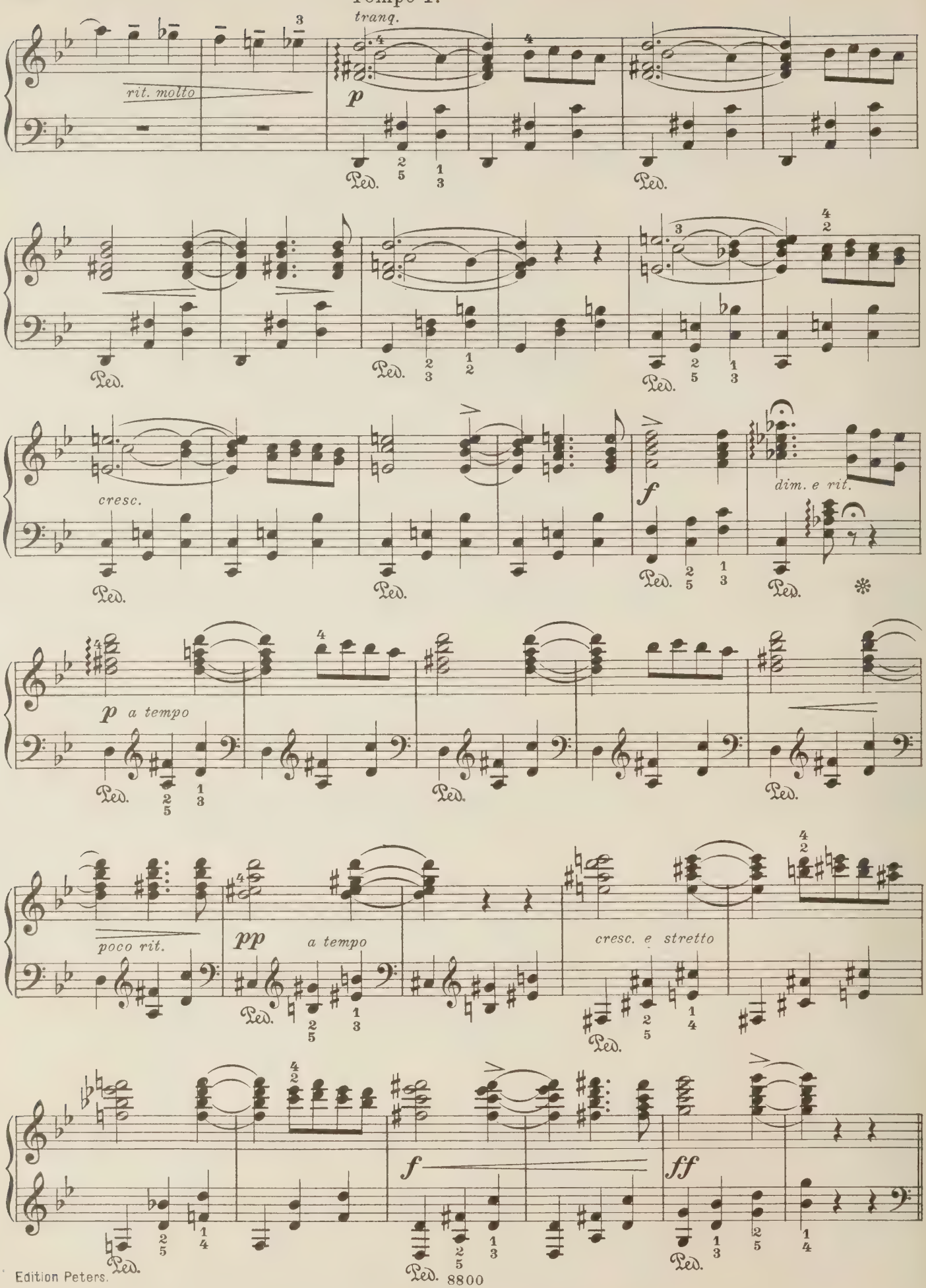


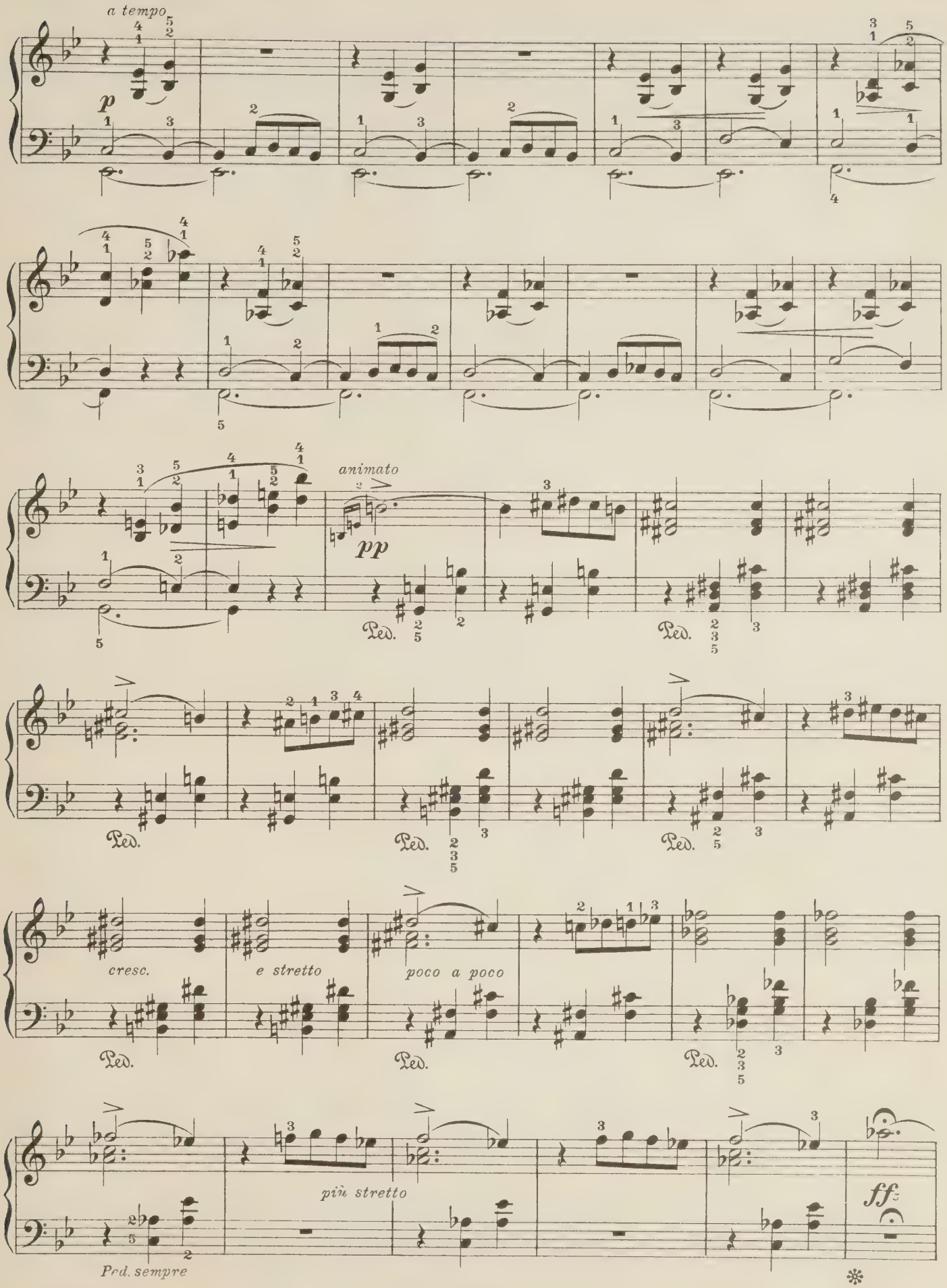

cresc. molto
fz
Ped.
p
ppp
poco rit.
una corda
Ped.
a tempo
p
cresc.
molto
fz
poco rit.
molto
a tempo
p la melodia ben ten.
dim. e rit.
Ped.
Ped. al Fine.
pp
ppp

Valse mélancolique.

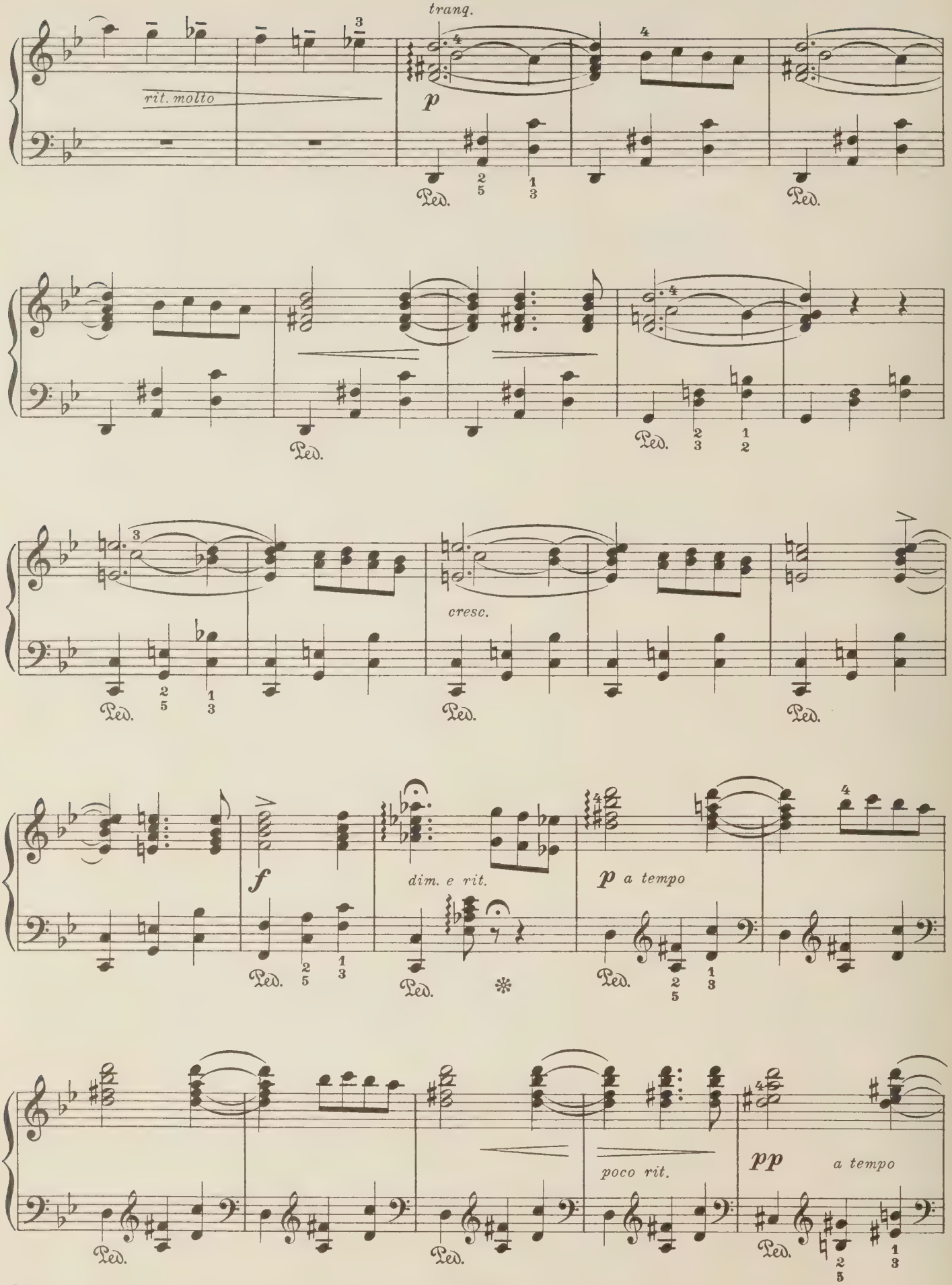


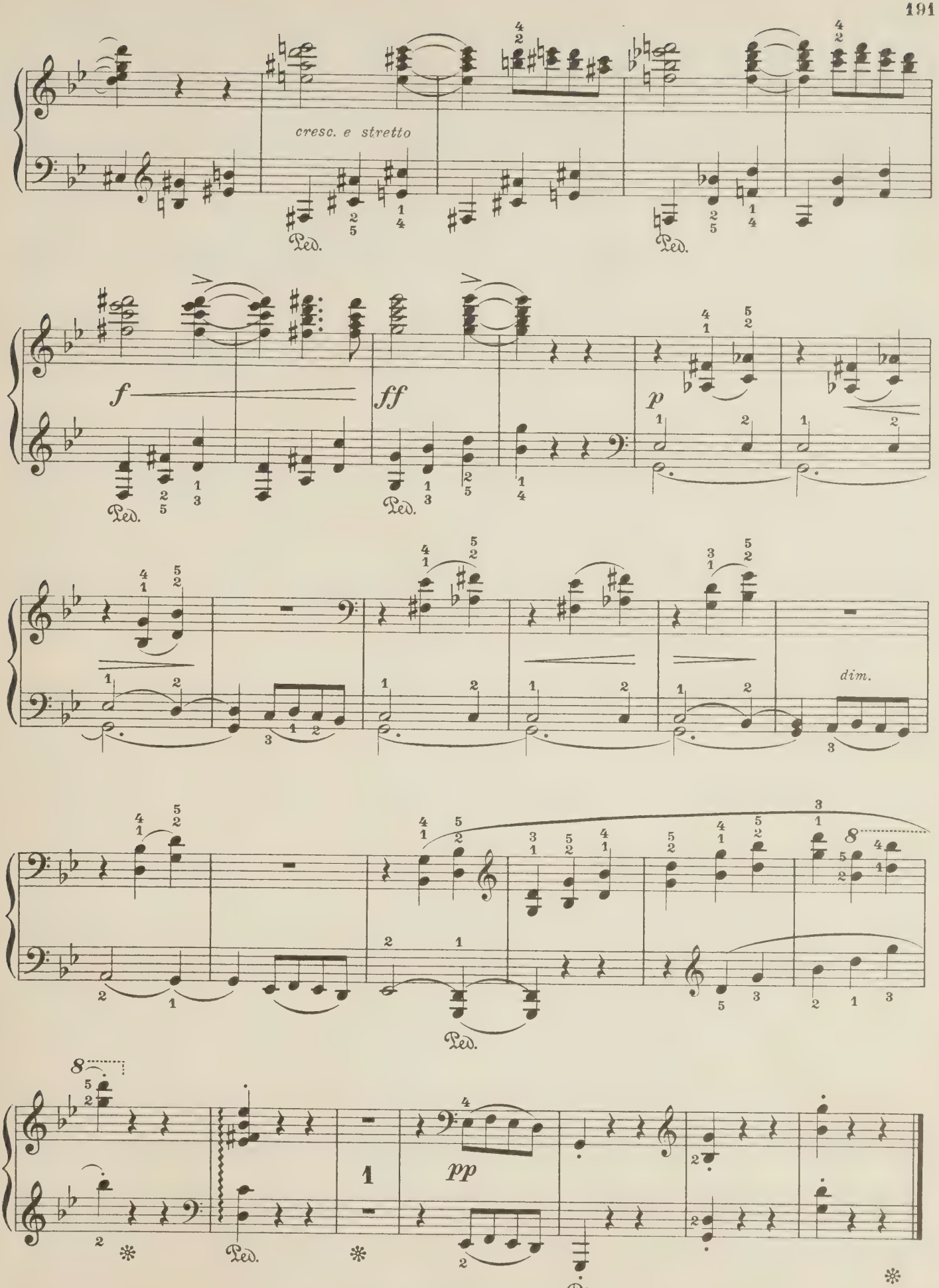

a tempo
p
animato
pp
Ped.
cresc.
e stretto
poco a poco
più stretto
ff
Ped. sempre


Tempo I.
tranq.
rit. molto
p
Ped.
cresc.
f
dim. e rit.
p a tempo
poco rit.
pp a tempo
cresc. e stretto
ff


a tempo
p
animato
pp
Ped.
cresc.
e stretto
poco a poco
più stretto
ffz
Ped. sempre

Tempo I.


tranq.
rit. molto
p
Ped.
cresc.
f
dim. e rit.
p a tempo
poco rit.
pp
a tempo


cresc. e stretto
Ped.
f
ff
p
dim.
pp

Frau Mien Röntgen gewidmet.

Es war einmal.

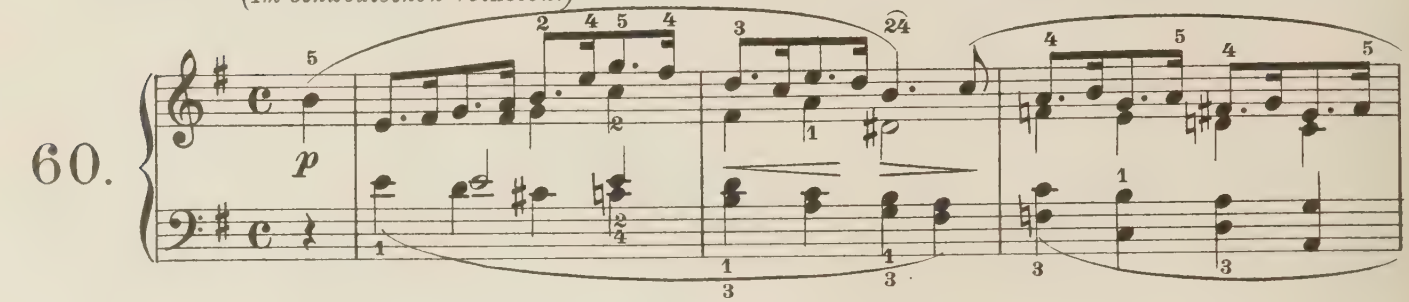
Il y avait une fois. — Once upon a time.

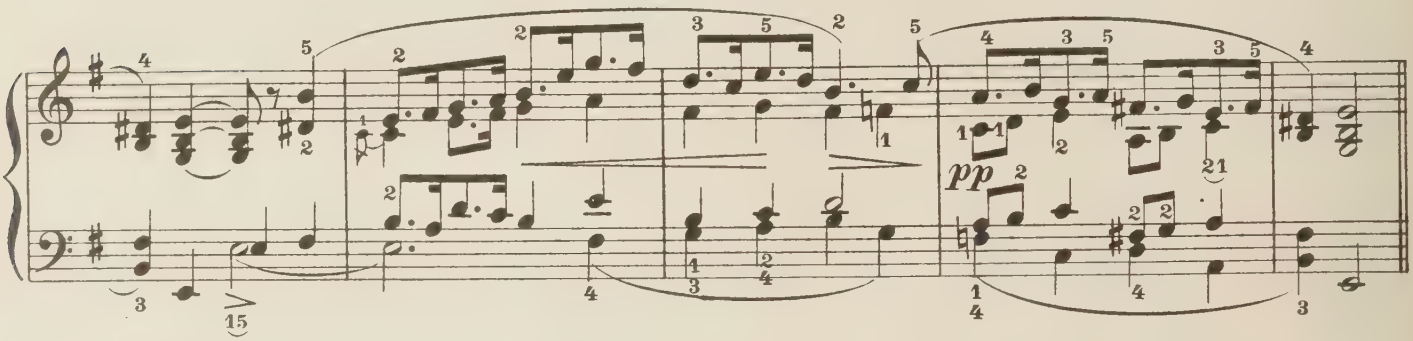
Der var engang.

Opus 71.
(№ 60 - 66.)

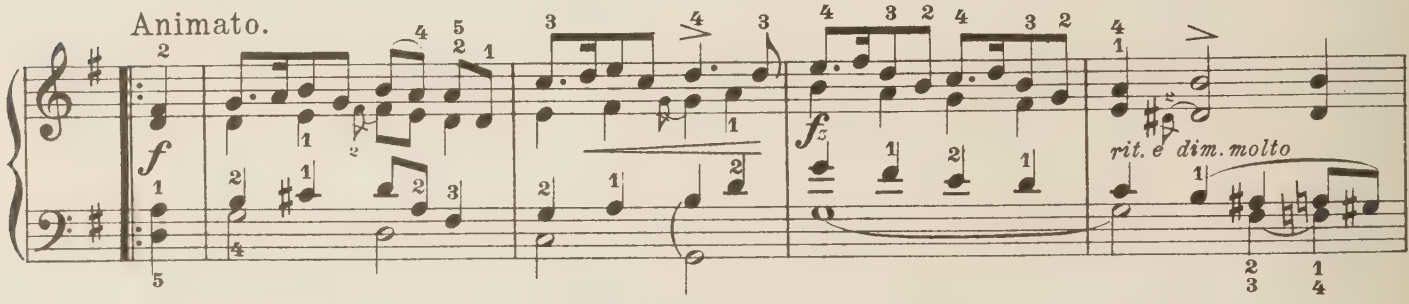
60.

Andante con moto.
(Im schwedischen Volkston.)

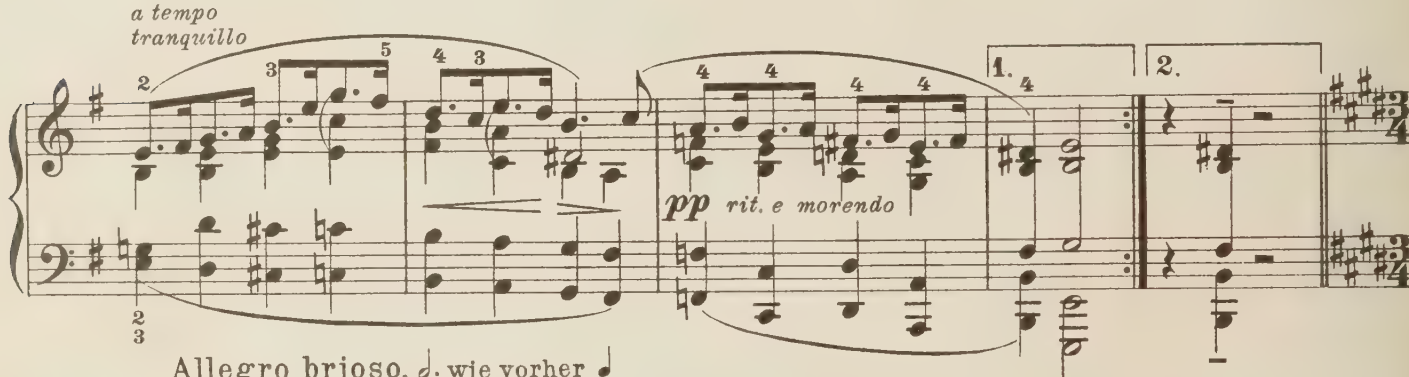




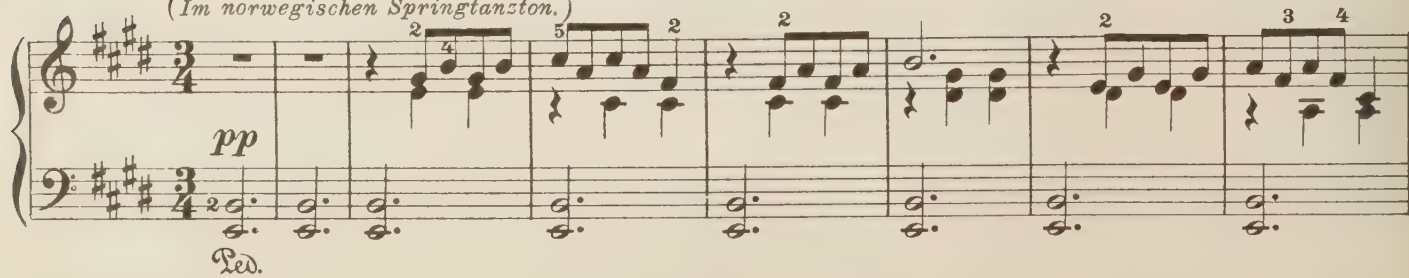
Animato.

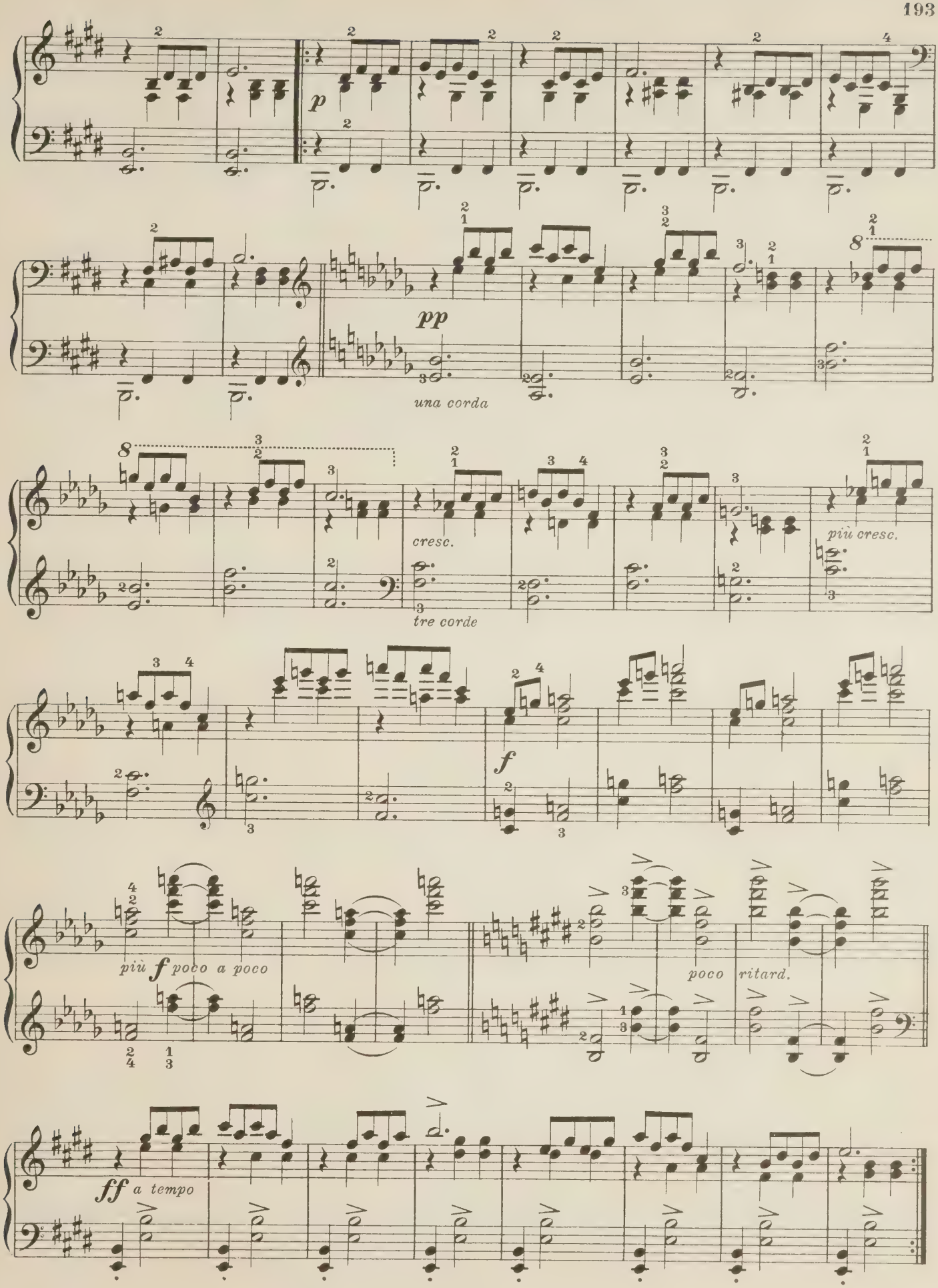


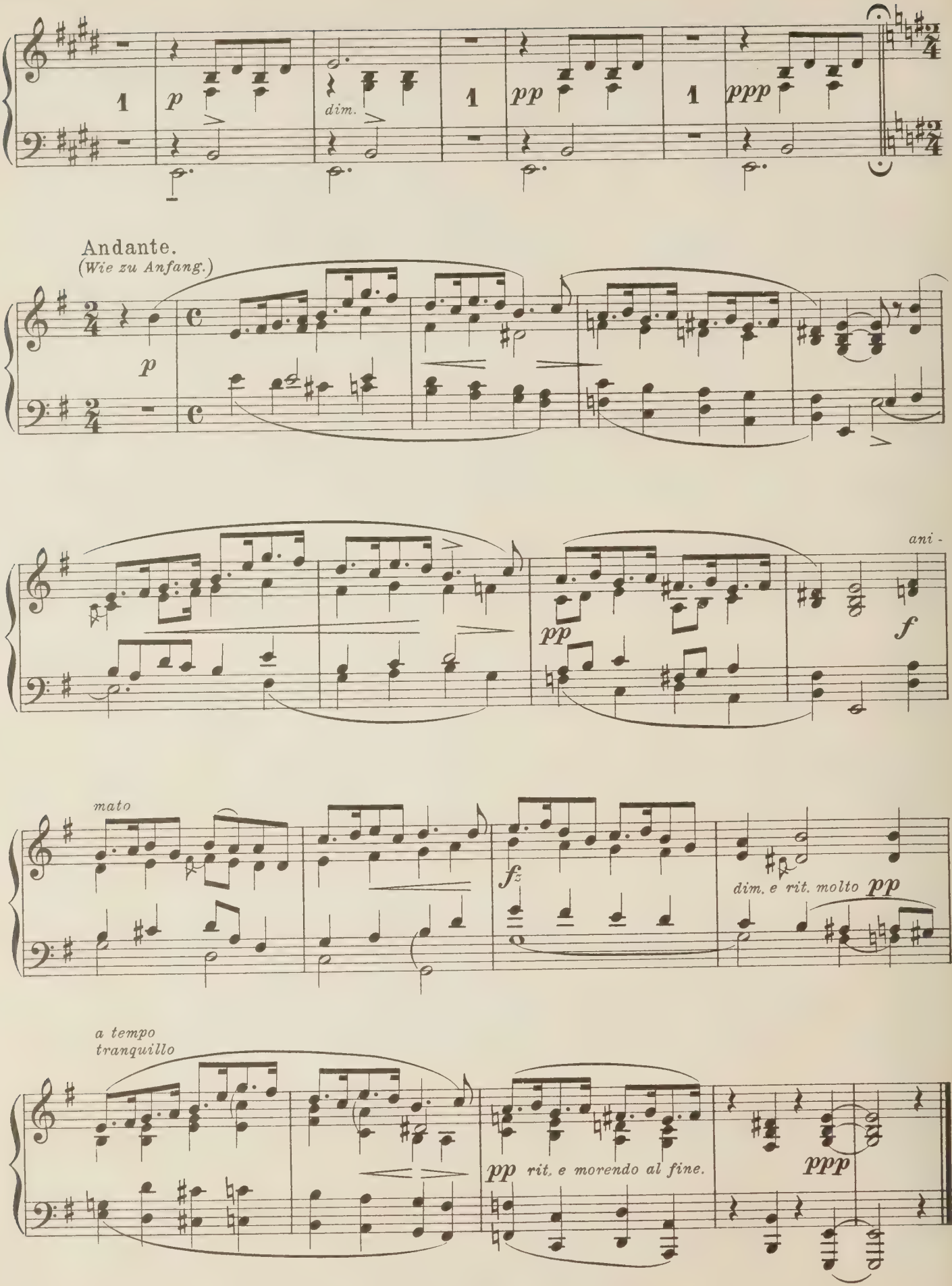
a tempo
tranquillo



Allegro brioso. 𝅗𝅥. wie vorher 𝅗𝅥
(Im norwegischen Springtanzton.)




p
pp
una corda
cresc.
tre corde
più cresc.
f
più f poco a poco
poco ritard.
ff a tempo


1
p
dim.
1
pp
1
ppp
Andante.
(Wie zu Anfang.)
p
pp
ani -
f
mato
fz
dim. e rit. molto pp
a tempo
tranquillo
pp rit. e morendo al fine.
ppp

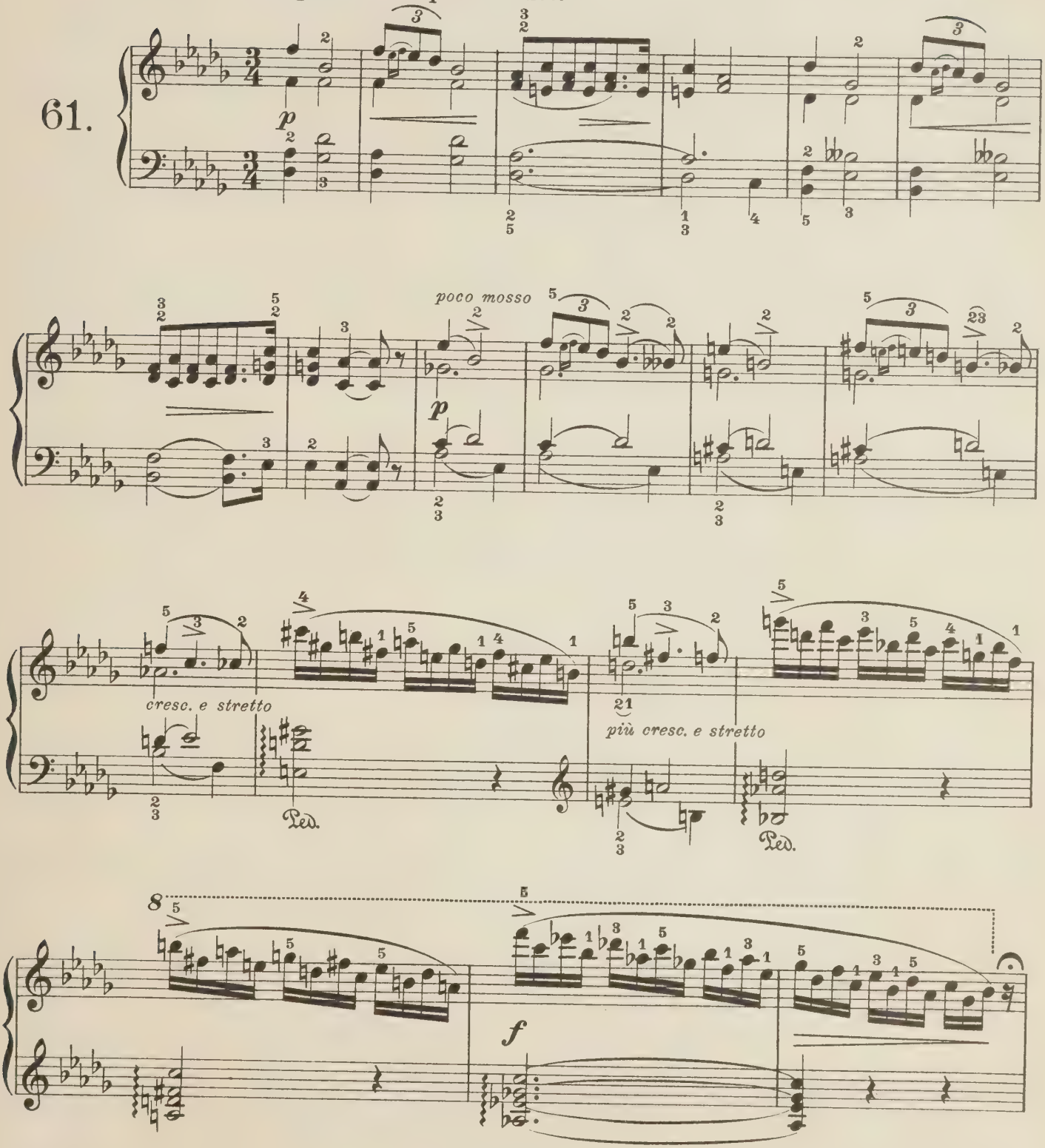
Sommerabend.

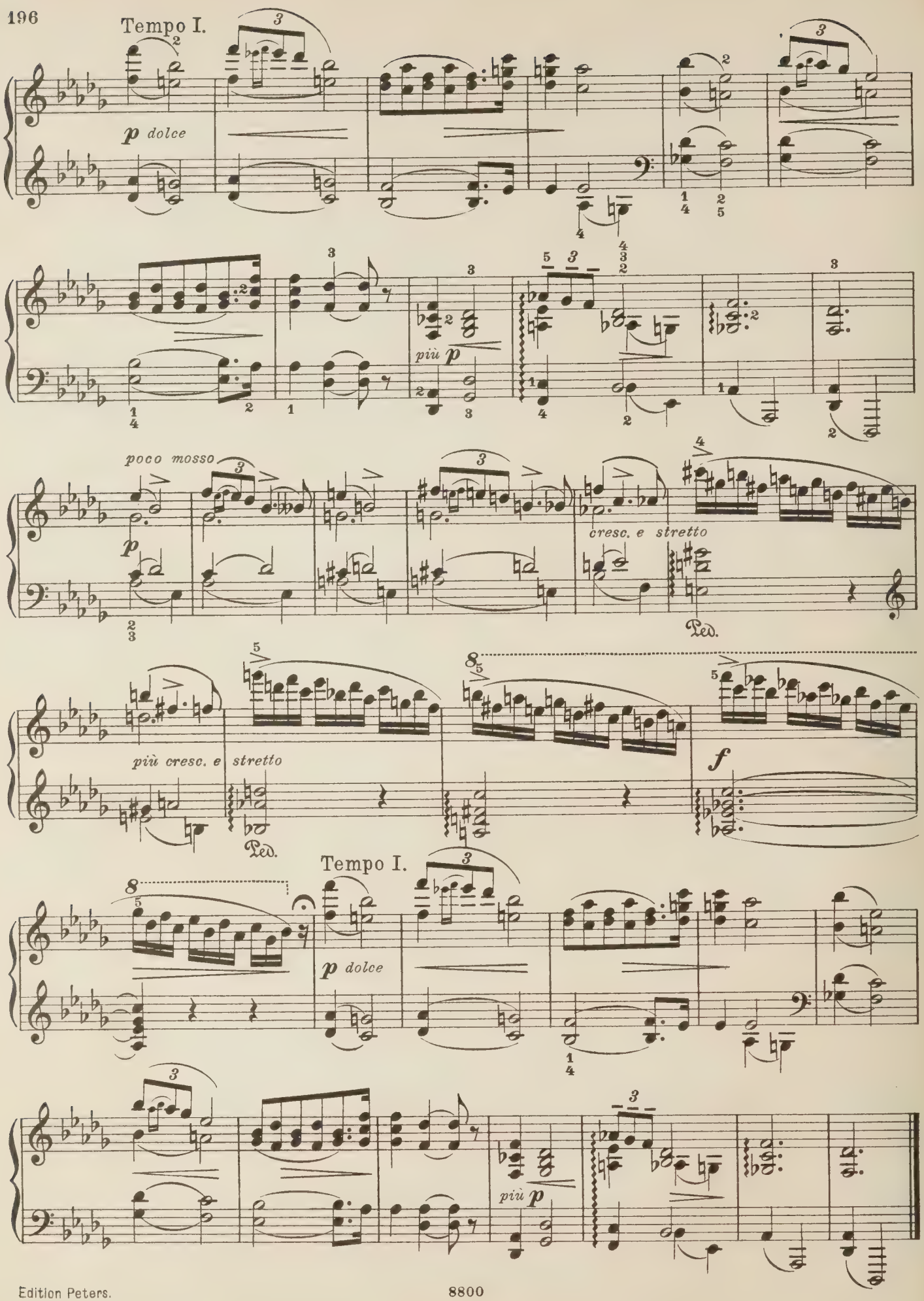
Soir d'été. — Summer's Eve.

Sommeraften.

61.

Allegretto tranquillamente.




Tempo I.
p dolce
più p
poco mosso
p
cresc. e stretto
Ped.
più cresc. e stretto
Ped.
f
Tempo I.
p dolce
più p

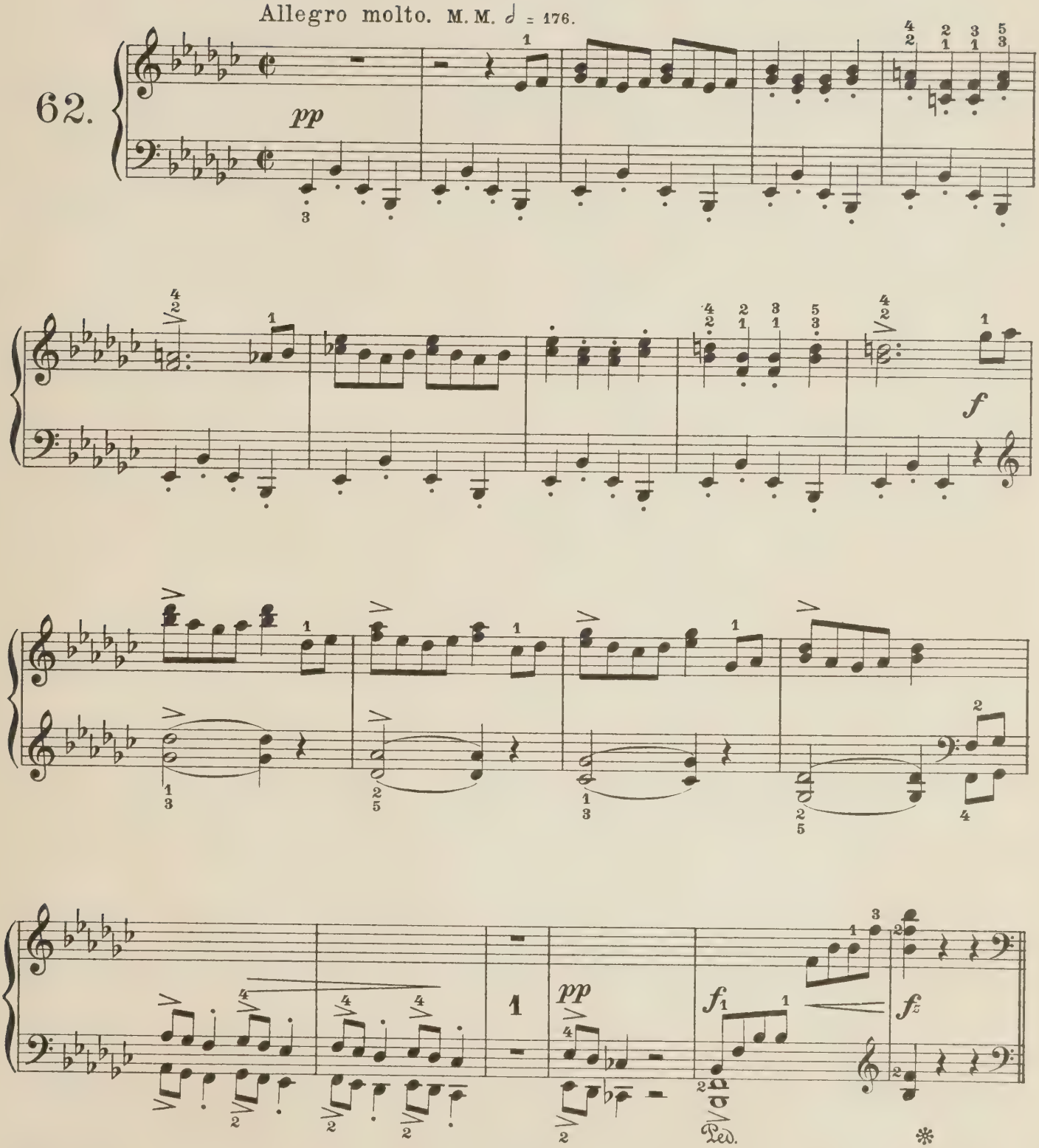
Kobold.

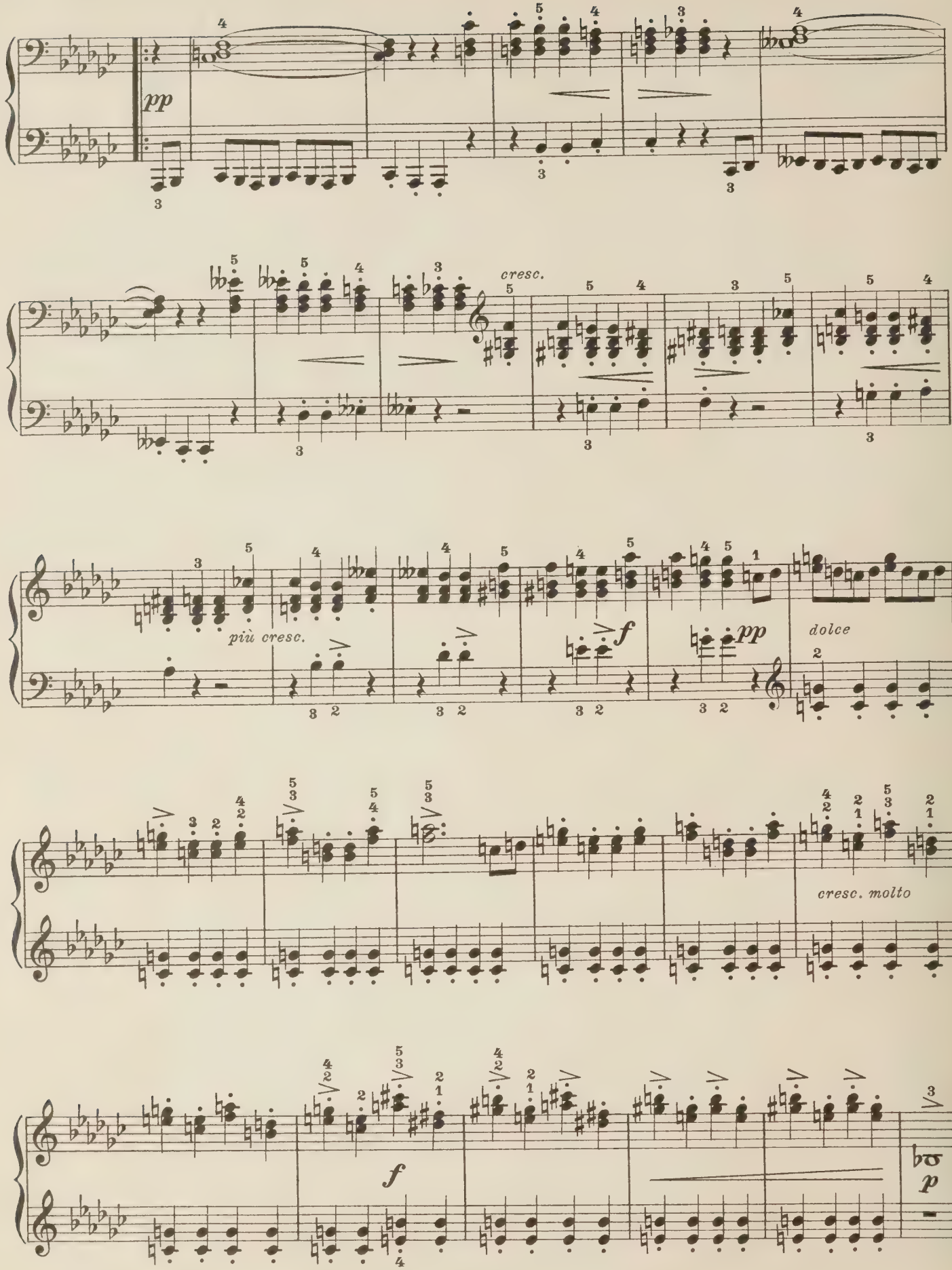
Lutin. — Puck.

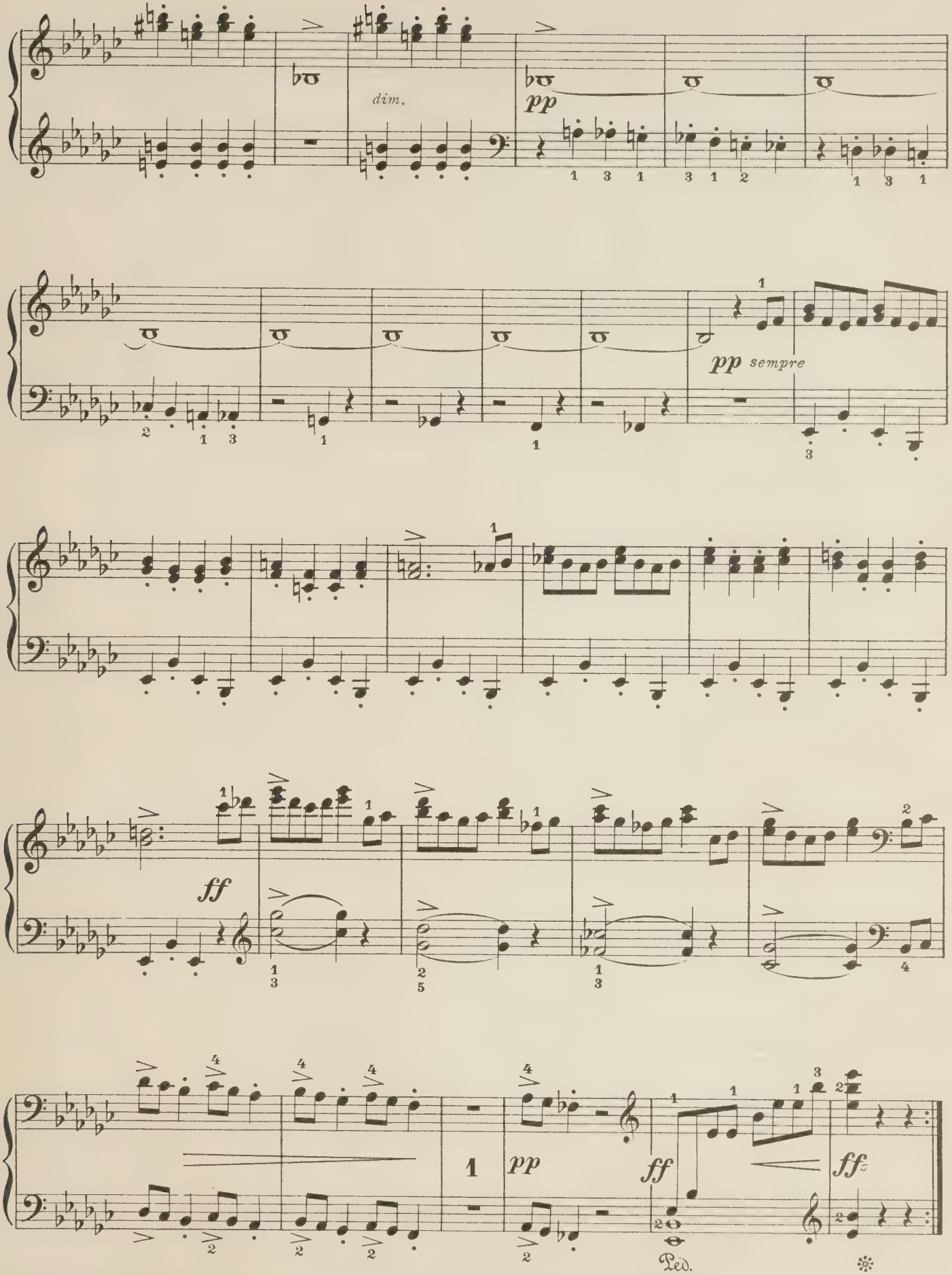
Småtrold.

62.

Allegro molto. M. M. ♩ = 176.



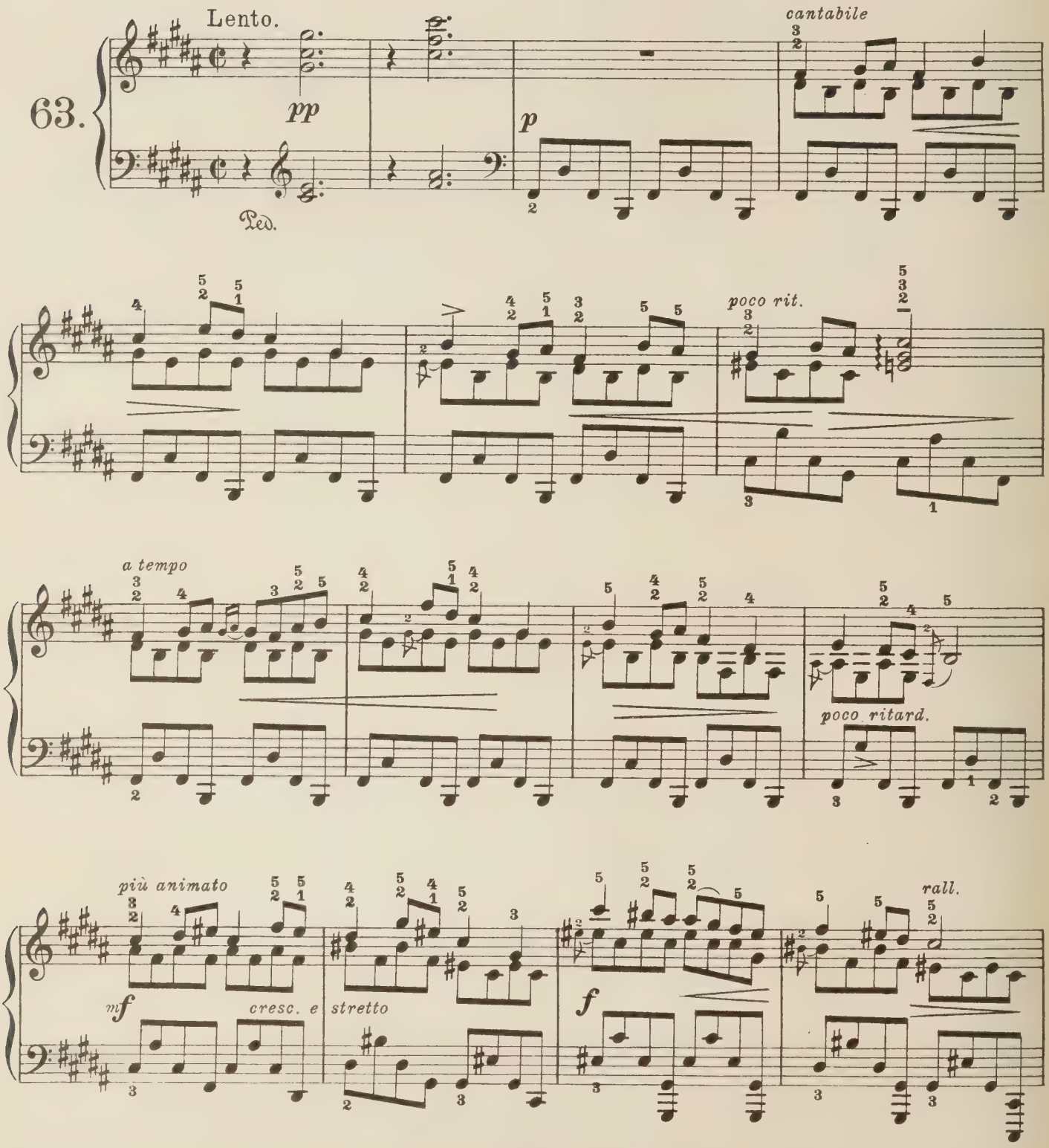

pp
cresc.
più cresc.
f
pp
dolce
cresc. molto
f
p

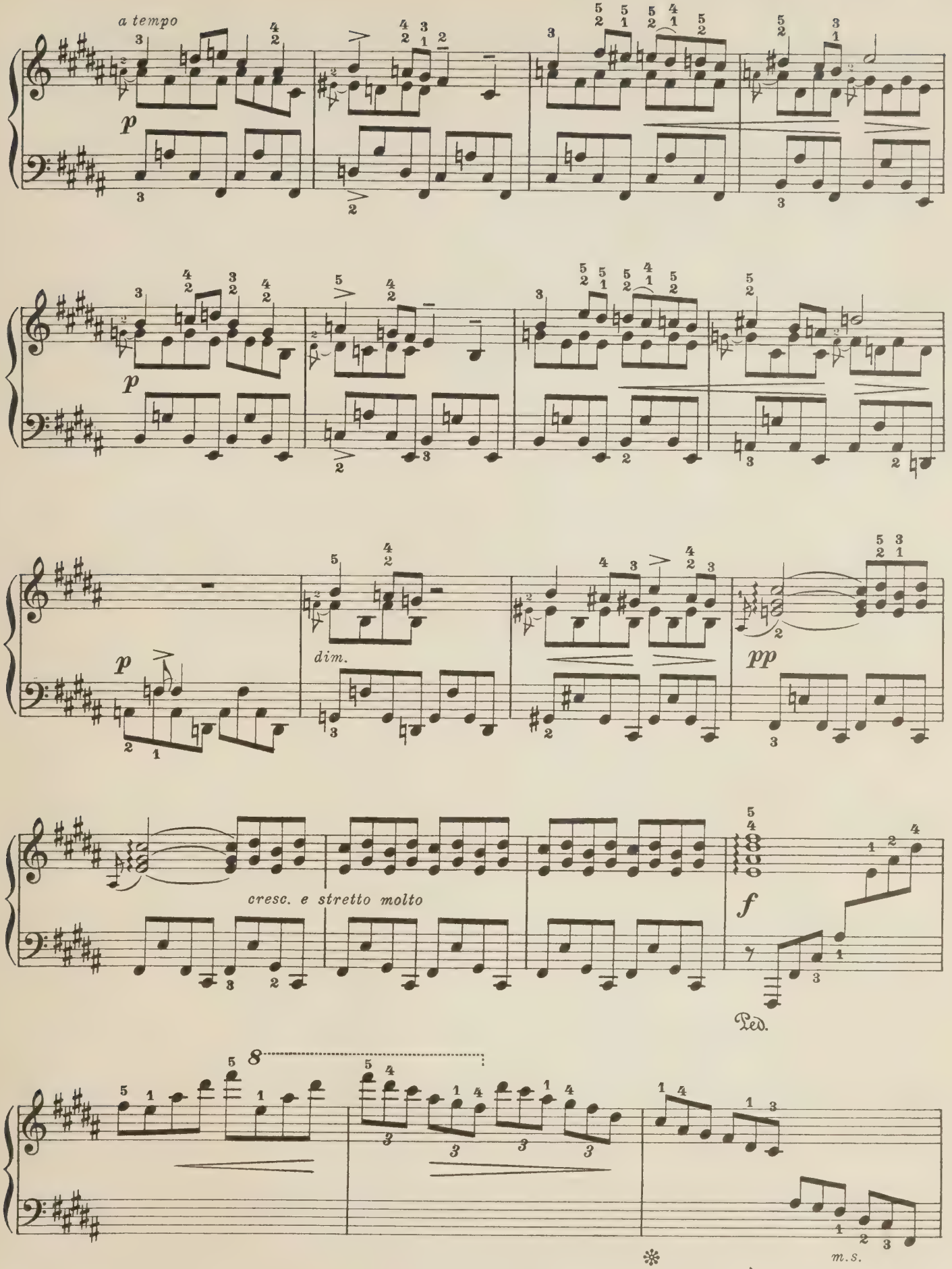

dim.
pp
pp sempre
ff
pp
ff
ff
Ped.

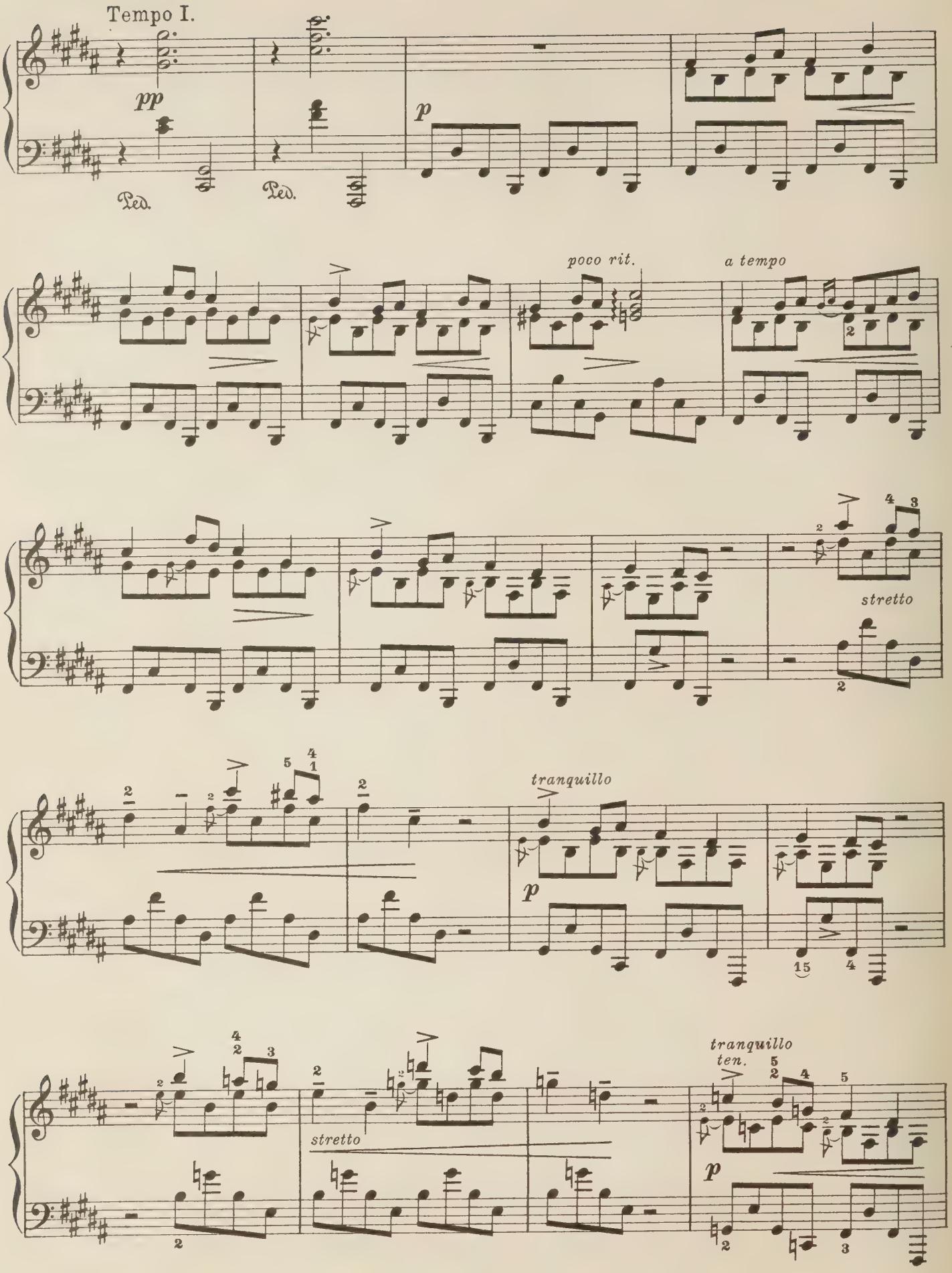
Waldesstille.

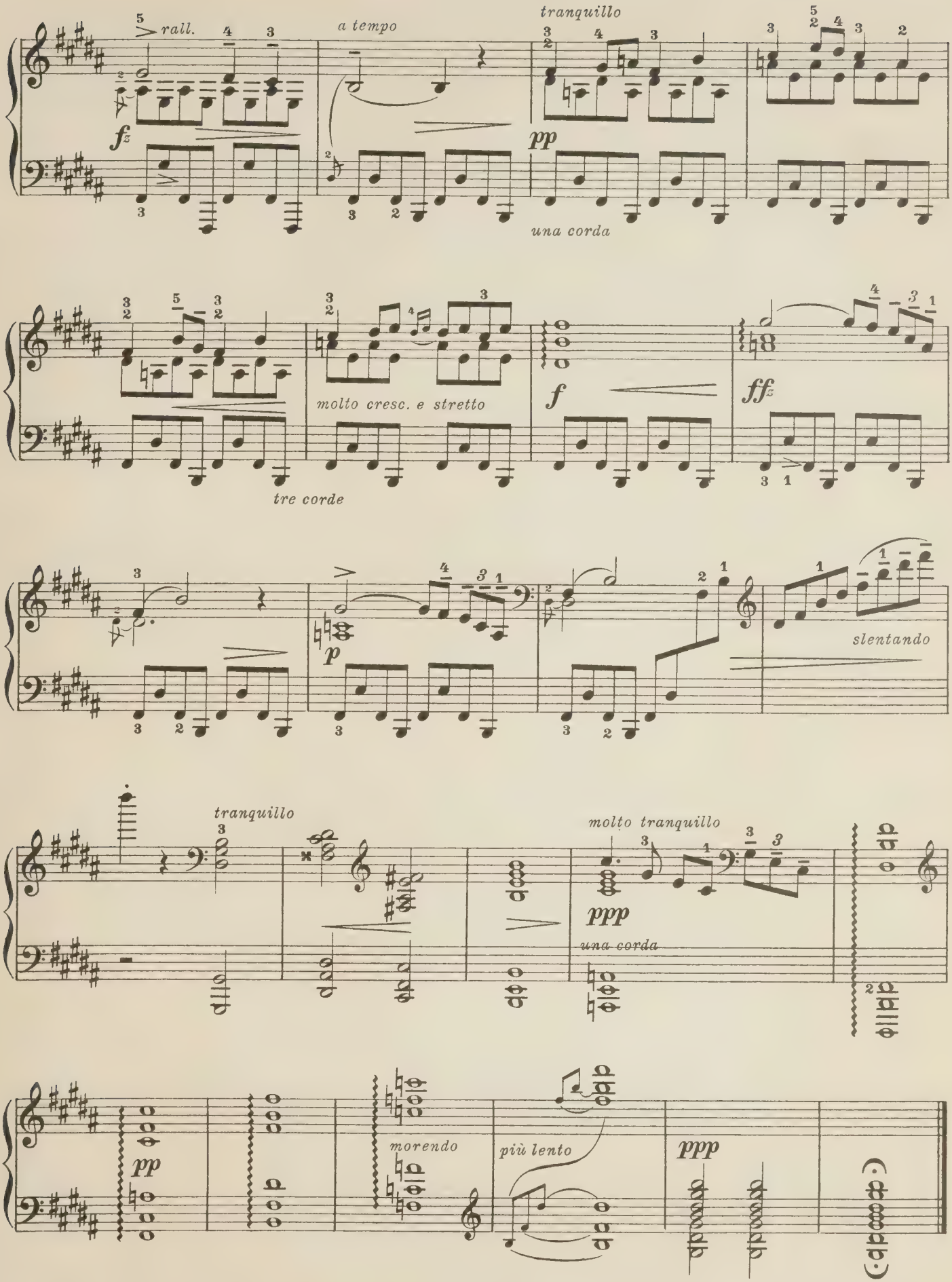
Repos de forêt. — Peace of the Woods.

Skovstilhed.




a tempo
p
p
p
dim.
pp
cresc. e stretto molto
f
Ped.
8
m.s.

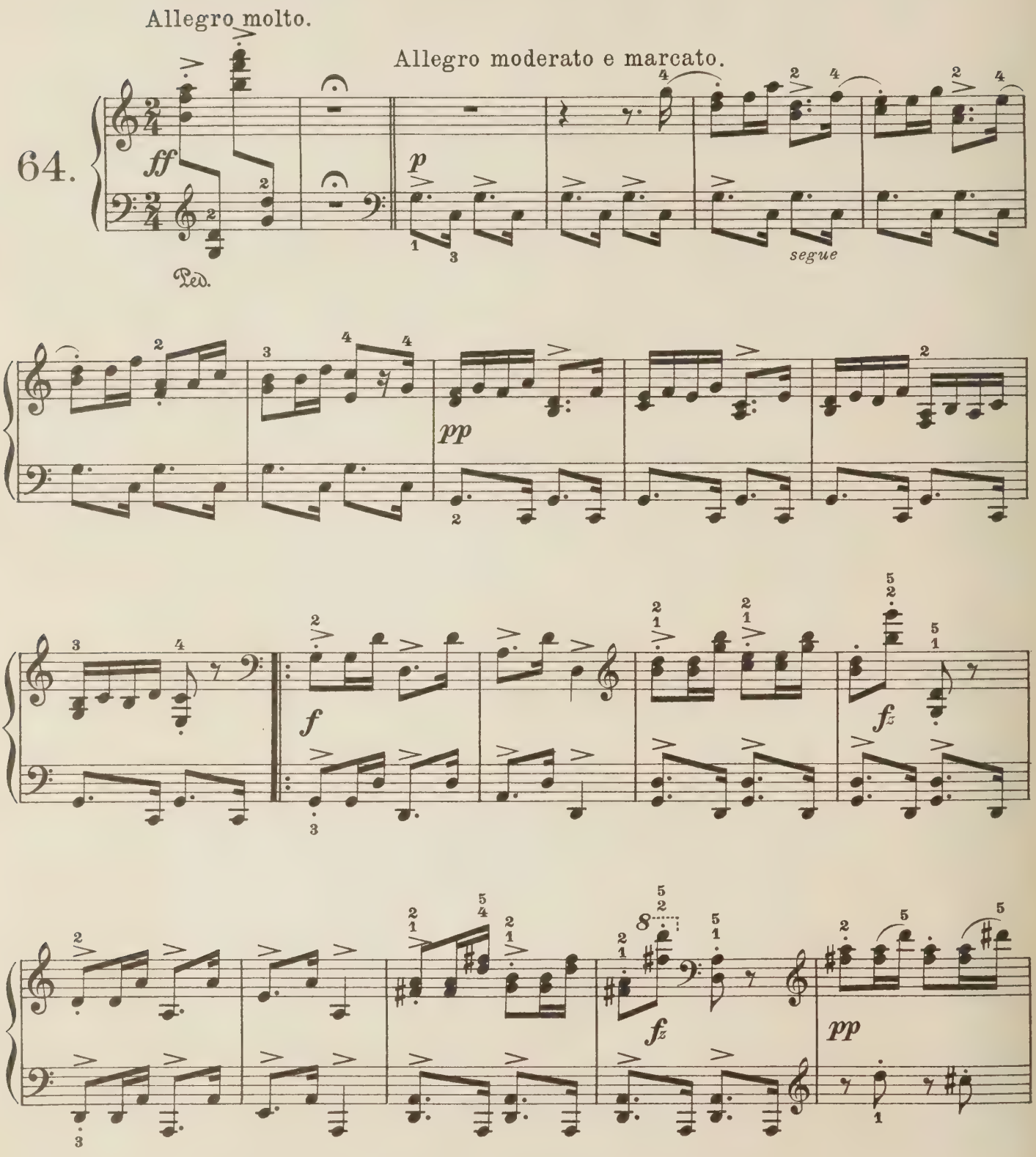

Tempo I.
pp
Ped.
Ped.
p
poco rit.
a tempo
stretto
tranquillo
p
stretto
tranquillo
ten.
p

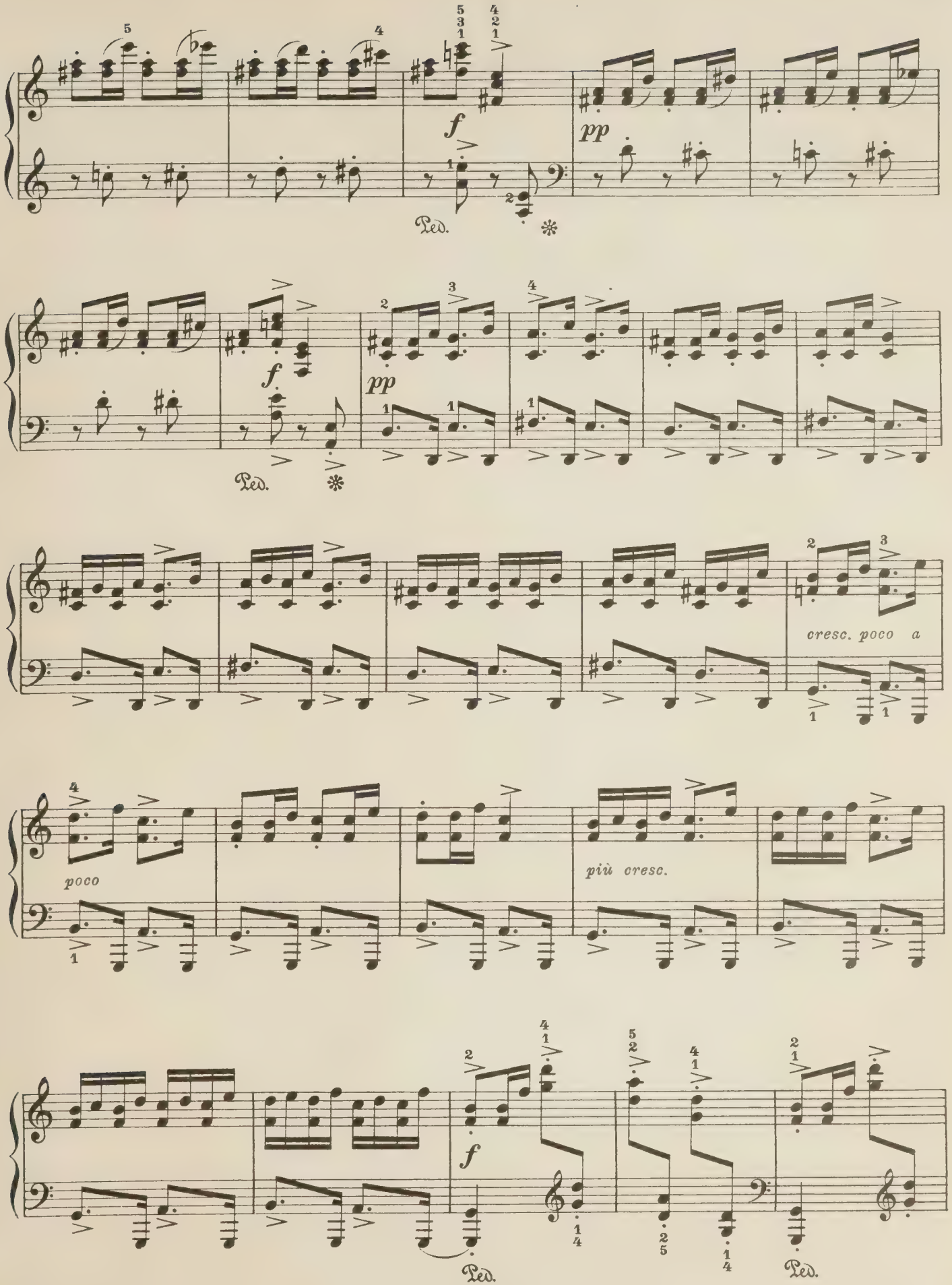

rall.
a tempo
tranquillo
una corda
molto cresc. e stretto
tre corde
slentando
tranquillo
molto tranquillo
una corda
morendo
più lento

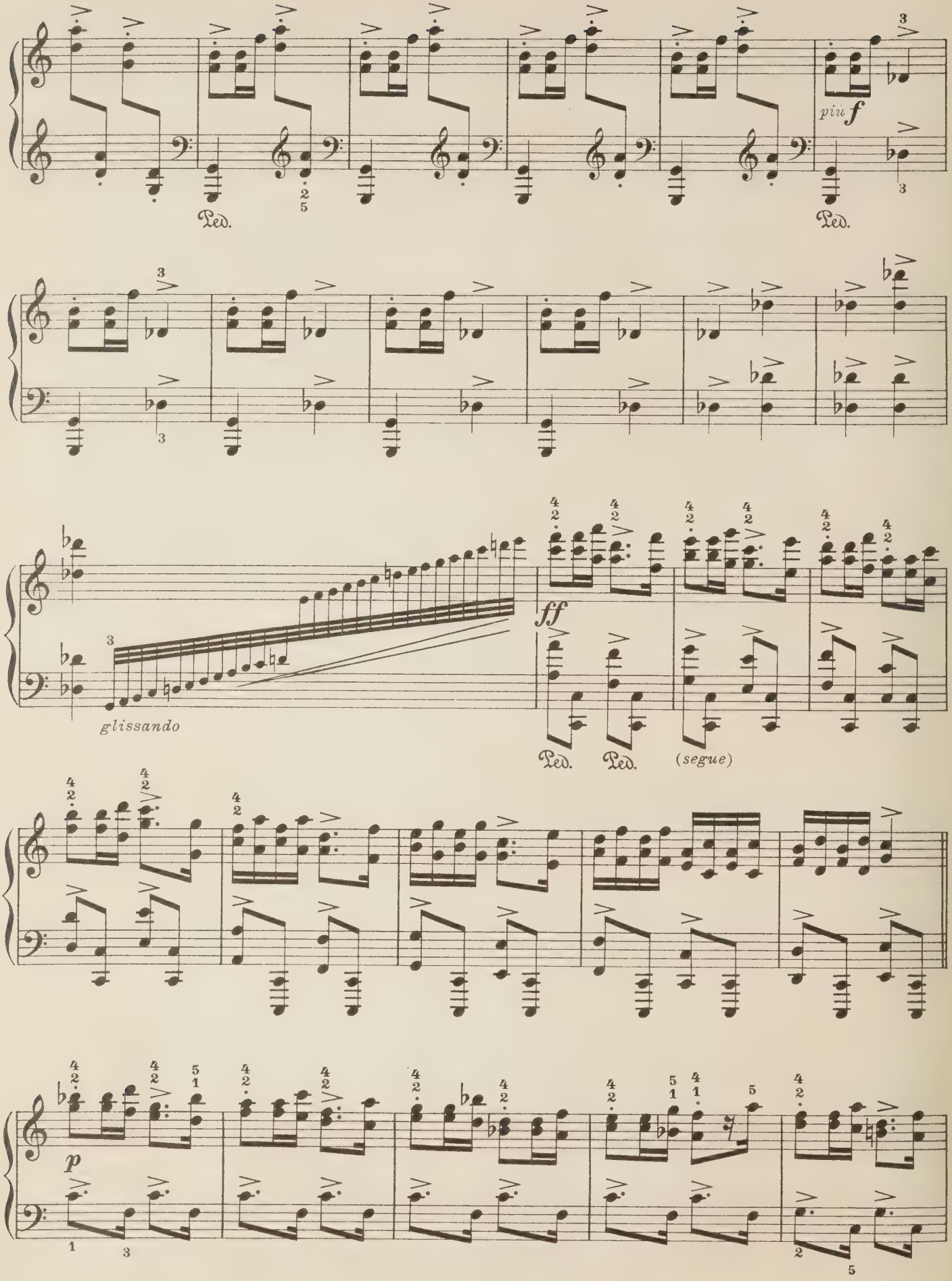
Halling.

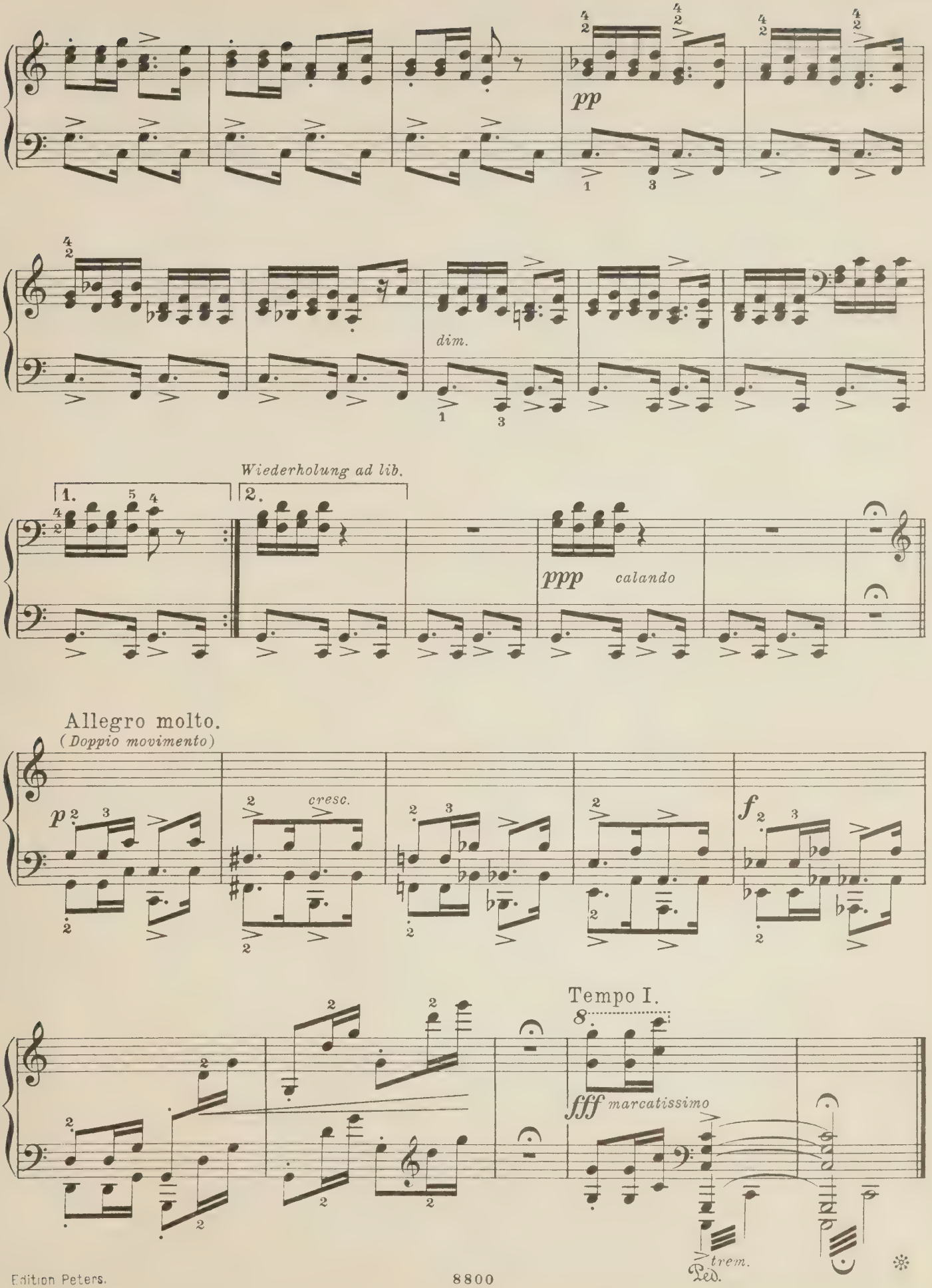
Norwegischer Tanz.

Danse norwégienne. — Norwegian dance.




f
pp
Ped.
f
pp
Ped.
cresc. poco a
poco
più cresc.
f
Ped.
Ped.


più f
Ped.
Ped.
glissando
ff
Ped.
Ped.
(segue)
p


pp
dim.
Wiederholung ad lib.
1.
2.
ppp
calando
Allegro molto.
(Doppio movimento)
p
cresc.
f
Tempo I.
fff marcatissimo
trem.
Ped.

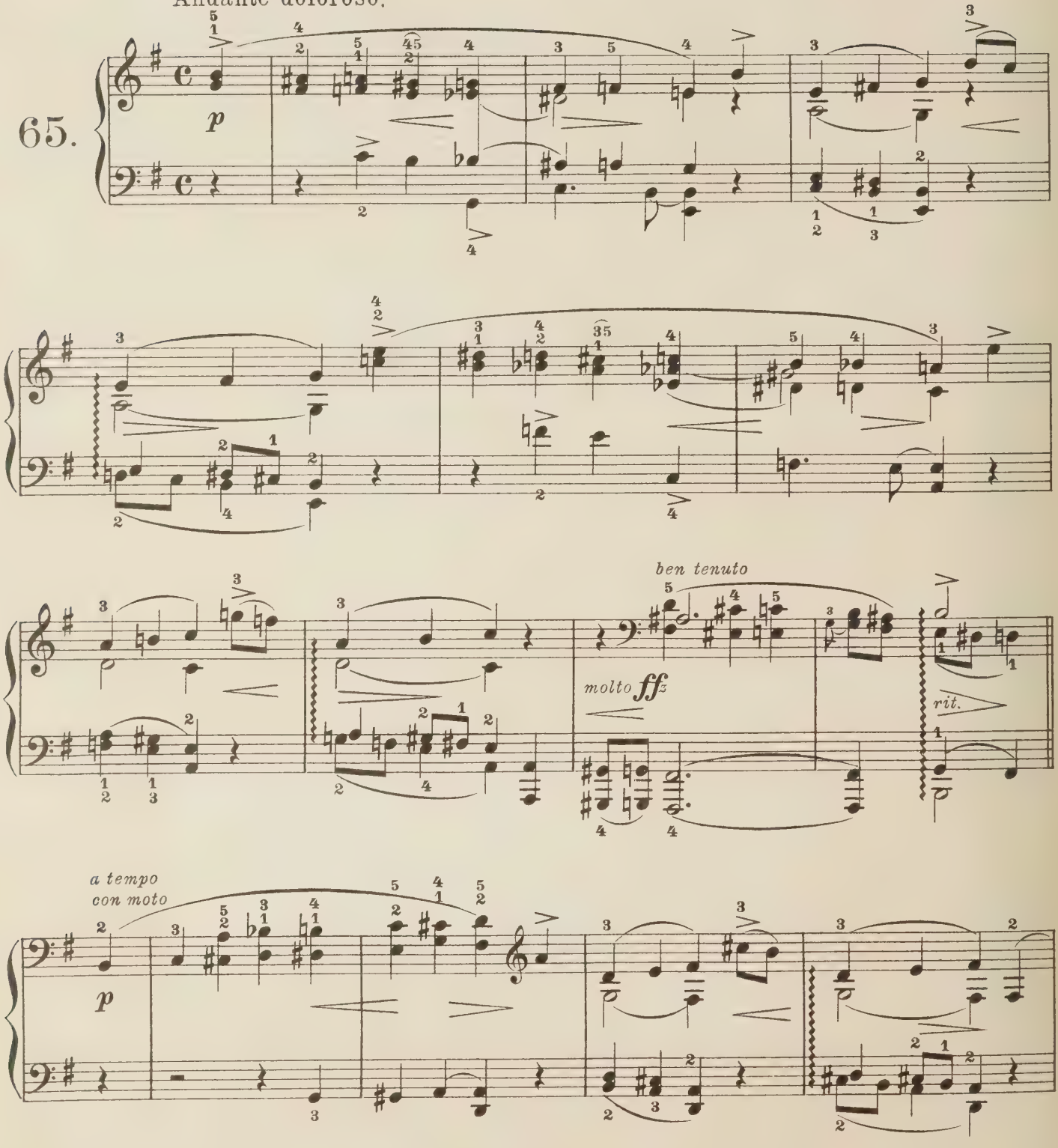
Vorüber.

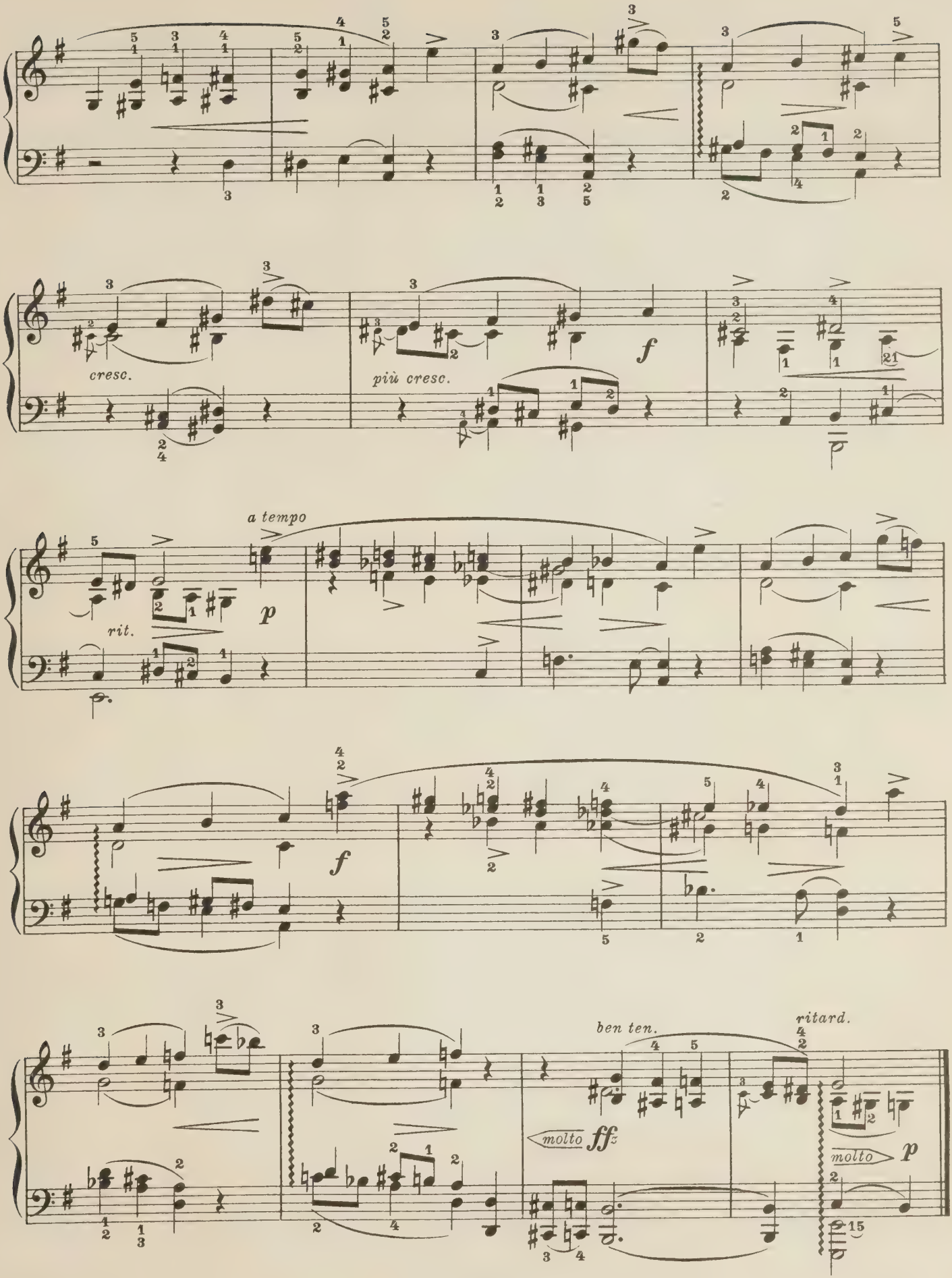
Passé. — Gone.

Forbi.

Andante doloroso.

65.




cresc.
più cresc.
f
a tempo
p
rit.
f
ben ten.
molto ff
ritard.
molto p

Nachklänge.*)

Souvenirs. — Remembrances.

Efterklang.

66.

Tempo di Valse.

p *con grazia e leggerezza*

Ped.

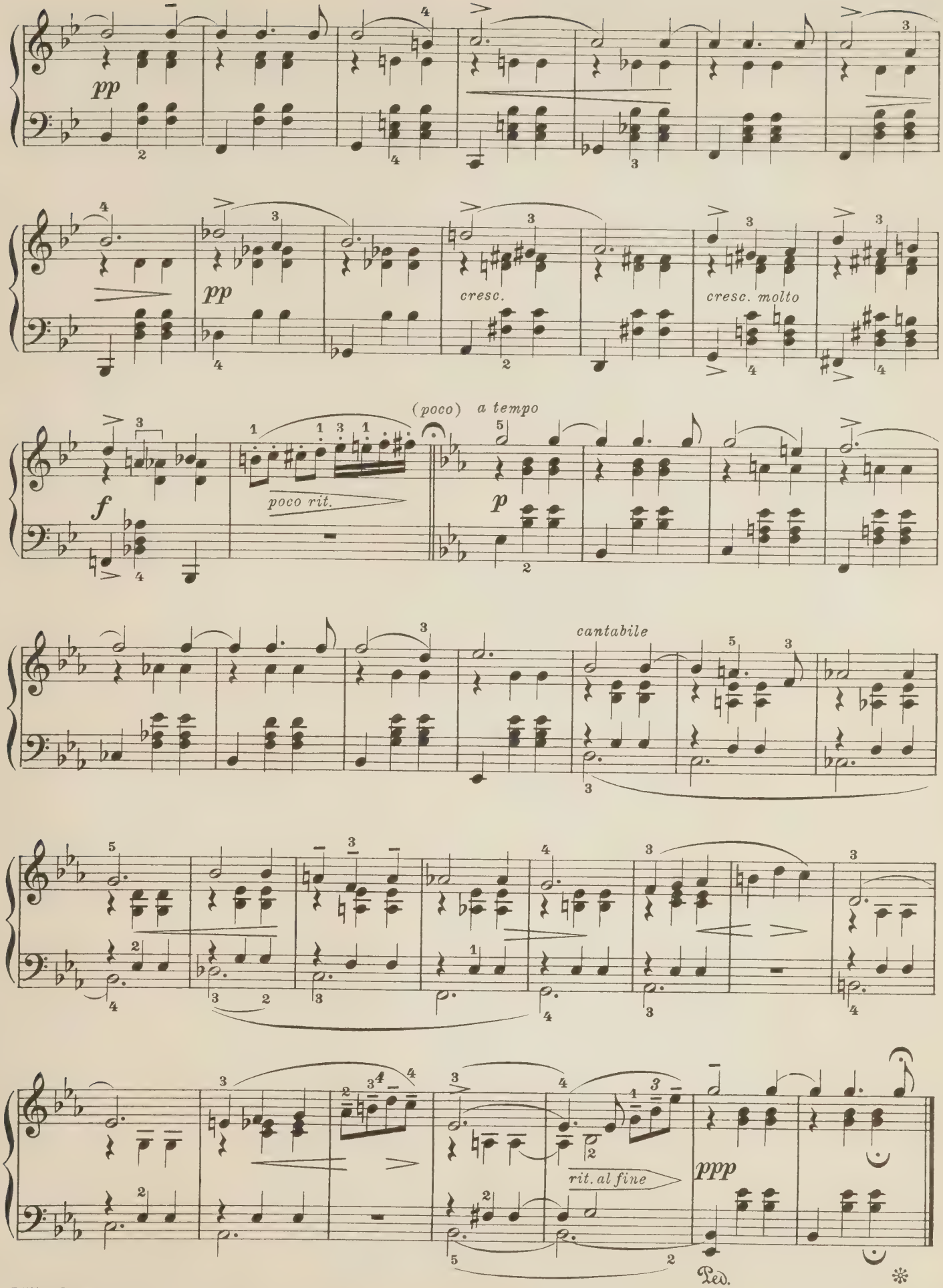
poco rit.

a tempo

pp dolce

una corda

*) Vergl. No 1 (Arietta.)


pp
pp
cresc.
cresc. molto
(poco) a tempo
f
poco rit.
p
cantabile
rit. al fine
ppp
Ped.

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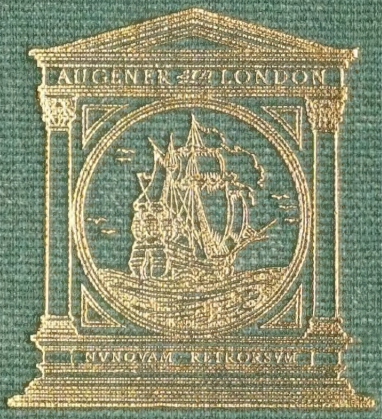
MUSI

Grieg, Edvard Hagerup
[Lyrische Stucke, piano]
Lyrische Stucke fur Piano-
forte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